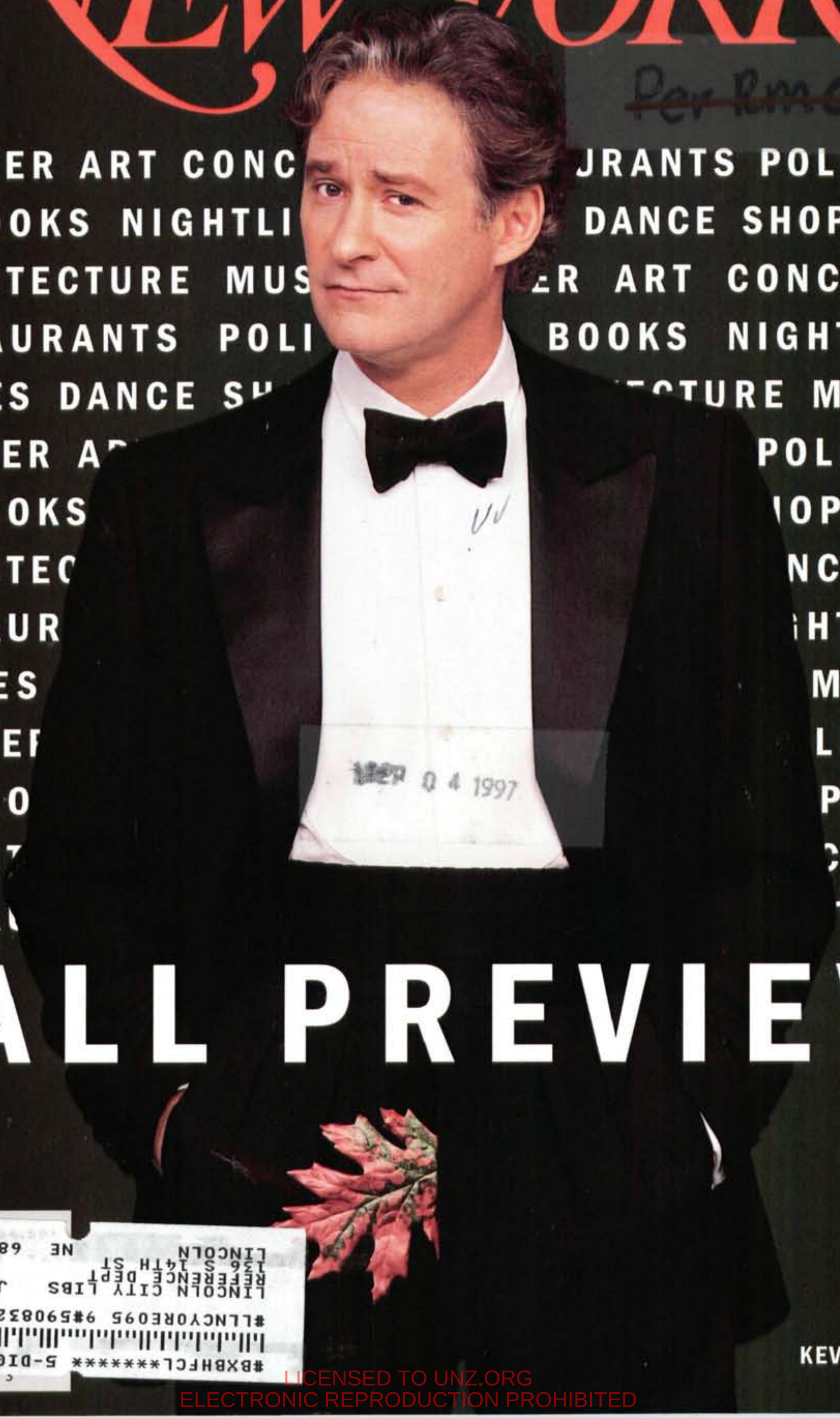
LINCOLN CITY LIBRARIES
3 3045 01447 5749

SEPTEMBER 8, 1997

NEW YORK

~~Per Rm~~

THEATER ART CONC JRANTS POLITICS
TV BOOKS NIGHTLI DANCE SHOPPING
ARCHITECTURE MUS ER ART CONCERTS
RESTAURANTS POLI BOOKS NIGHTLIFE
MOVIES DANCE SH CTURE MUSIC
THEATER A POLITICS
TV BOOKS OPPING
ARCHITEC NCERTS
RESTAUR HTLIFE
MOVIES MUSIC
THEATER LITICS
TV BOO PPING
ARCHIT CERTS
RESTA TLIFE



SEP 04 1997

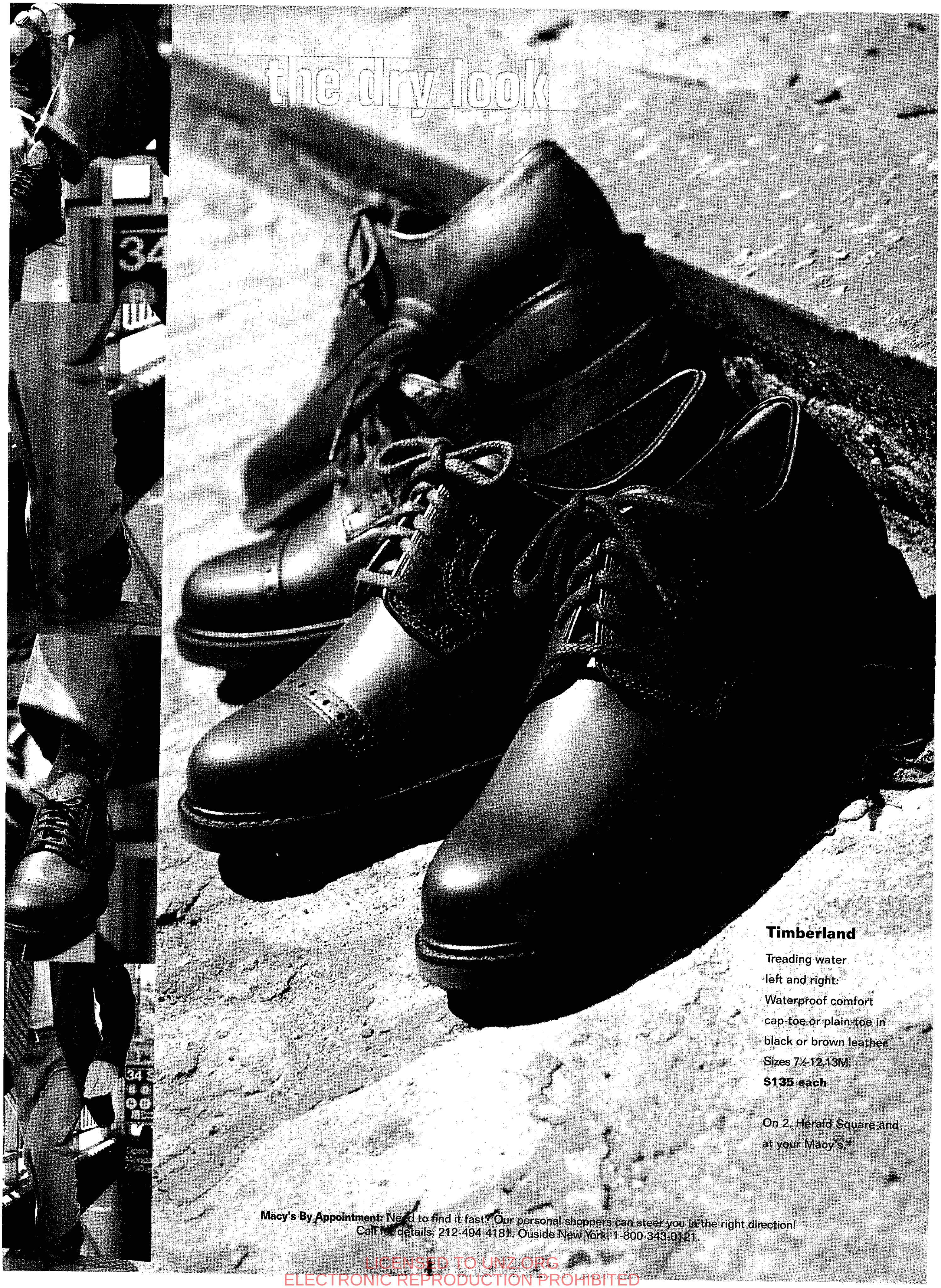
FALL PREVIEW

KEVIN KLINE

#BXBHFCL******* 5-DIGIT 68508
#LLNCYORE095 9#590832 46
LINCOLN CITY LIBS JUN 15 98
REFERENCE DEPT FFFF
136 S 14TH ST #0032
LINCOLN NE 68508-1801

RALPH LAUREN
COLLECTION

MADISON AVENUE AT 72ND STREET

# the dry look

Timberland

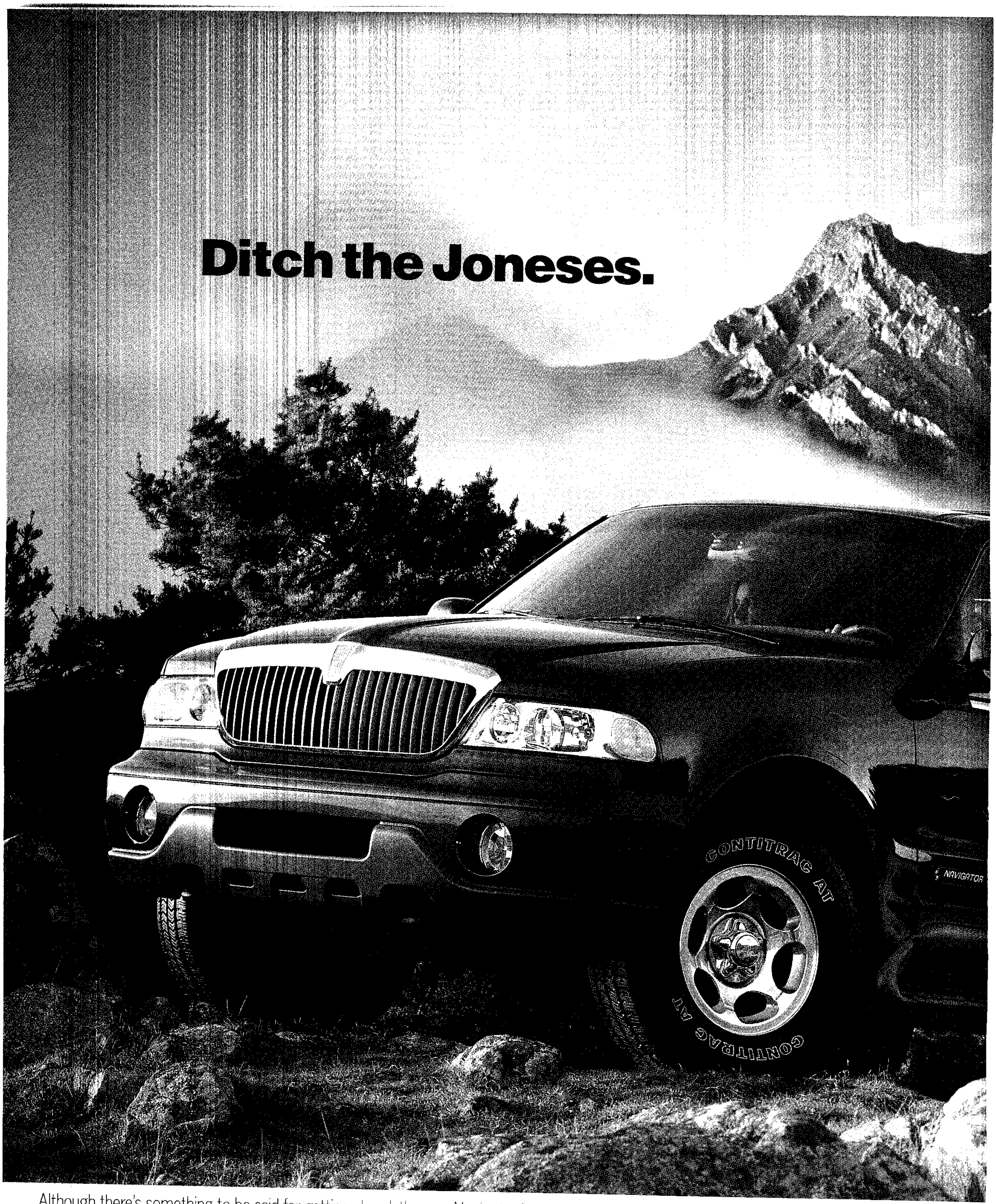
Treading water
left and right:
Waterproof comfort
cap-toe or plain-toe in
black or brown leather.
Sizes 7½-12,13M.
$135 each

On 2, Herald Square and
at your Macy's.*

Macy's By Appointment: Need to find it fast? Our personal shoppers can steer you in the right direction!
Call for details: 212-494-4181. Ouside New York, 1-800-343-0121.

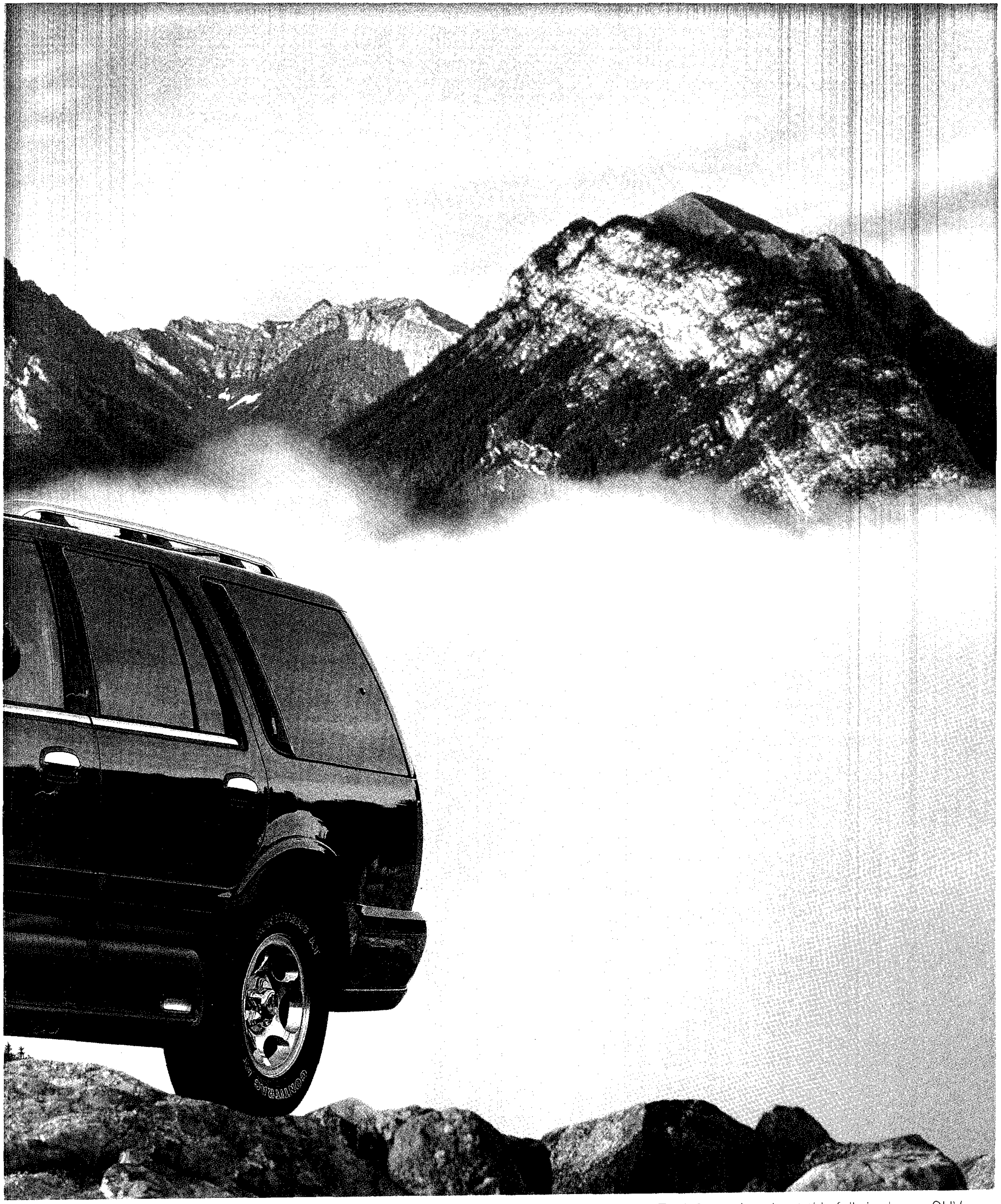
Nautica
Walking about
the weather.
Refined casuals in
waterproof leather.
Stratton lace-up in
black, [illegible] monk
strap in brown.
Sizes 7½-12 [illegible]M.
$98 each

the men's store ★
macy's

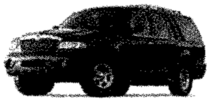

Ditch the Joneses.
CONTITRAC AT
CONTITRAC AT
NAVIGATOR

Although there's something to be said for getting ahead, the new Navigator has more to do with getting away. And taking life's luxuries with you. With up to 8,000 pounds of towing capacity. Available Control-Trac 4WD with load-leveling suspension that lowers the vehicle for easier entry.

LINCOLN



And a 5.4L V-8 to escape civilization, Joneses and all (nothing against anyone named Jones). For information about this full-size luxury SUV, call toll-free 1 888 2ANYWHERE (1 888 226-9943), visit our web site at www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

Navigator from Lincoln. What a luxury [ **] should be.**

Defining Style
Donna Karan Collection

SAKS
FIFTH
AVENUE

1-800-347-9177 MONDAY TO SATURDAY, 9 TO 5, EASTERN
IN SELECT STORES

SKREBNESKI

FALL

Movies

Kevin Kline's obsessions; Atom Egoyan's smashing *Hereafter*

Side Show, front and center; Natalie Portman speaks Frankly

Brooklyn South hits the streets; David Caruso bounces back

ABT adds a second, greatest-hits season; Carla Maxwell's twist of Limón

The new American opera stars; Kurt Masur's never-ending birthday

Electronica, home-grown at last; rap gets even odder

Art

America's provocative postwar palet P.S. 1 finally gets its new walls

Architecture

A Holocaust memorial rises in Battery Park; MOMA fêtes an Italian master

Shopping

Dolce & Gabbana takes the high ground; Kate Spade triples in size

Nightlife

Liquid seeps north from Miami; the spin on Twirl

Books

Haruki Murakami's introspectively bleak pop; Ira Levin goes (back) to hell

Food

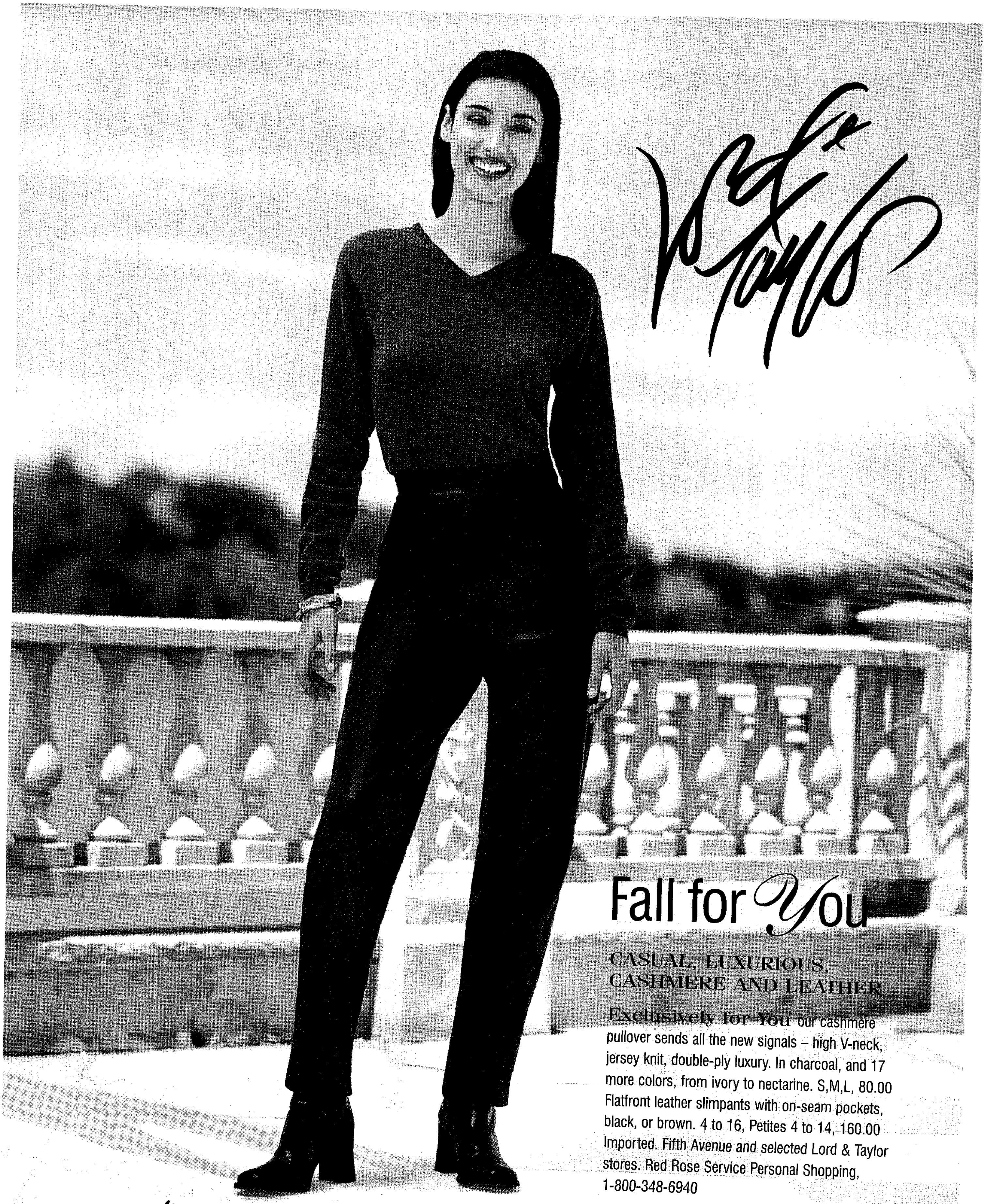
Obeca Li's don't-call-it-fusion cuisine; boutique breads on the rise

What to expect from the pre-election media madness

City Opera diva Lauren Flanigan.

Photograph by Jesse Frohman.

Cover: Photograph by Nigel Parry/Cpi. *Styling by Kim Debus for Jam Arts; prop styling by Leah Levin. Grooming by Trevor Bowden for Elizabeth Watson. Tuxedo by Yves Saint Laurent Rive Gauche; shirt by Giorgio Armani; cummerbund and bow tie by Polo by Ralph Lauren.*



Lord & Taylor

Fall for You

CASUAL, LUXURIOUS, CASHMERE AND LEATHER

Exclusively for You our cashmere pullover sends all the new signals – high V-neck, jersey knit, double-ply luxury. In charcoal, and 17 more colors, from ivory to nectarine. S,M,L, 80.00 Flatfront leather slimpants with on-seam pockets, black, or brown. 4 to 16, Petites 4 to 14, 160.00 Imported. Fifth Avenue and selected Lord & Taylor stores. Red Rose Service Personal Shopping, 1-800-348-6940

The Signature of American Style

FALL PREVIEW

Dolce & Gabbana,
still a little raw.

Gotham

29 Barneys ichthyology; *Harper's* censors itself, or maybe not; bye-bye bloomers

Departments

36 The City Politic
Michael Tomasky
The Louima case proves that politics and policies can't really change cop culture

36 The Bottom Line
Larry Black
Merger mania turned divestiture mania benefits nobody but the bankers

Marketplace

150 Sales & Bargains
Dany Levy
Shining discoveries: Superior steel, glistening gold, sparkling silver—and the glow you'll feel when you find it all on sale

Cue

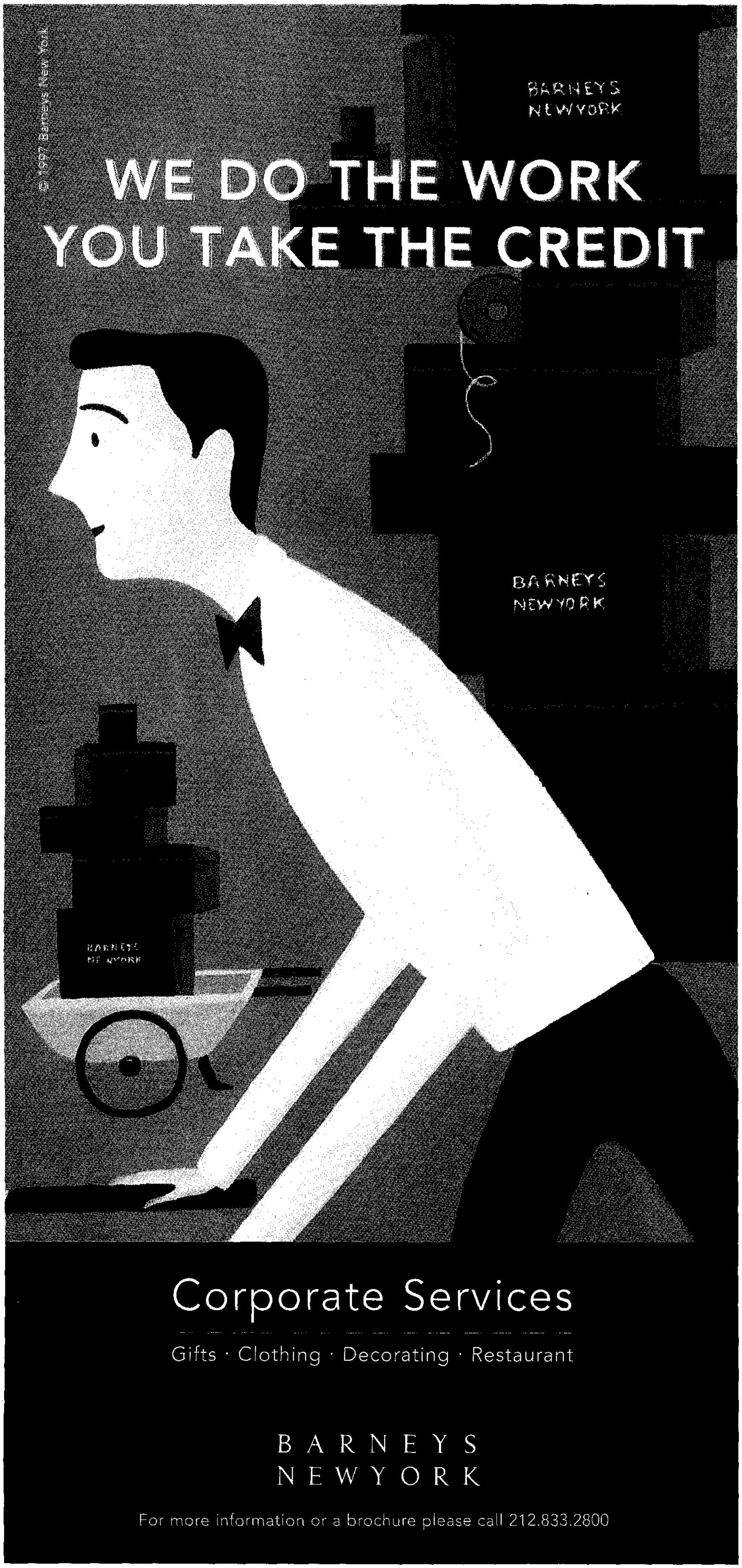
169 Evil butterflies onstage; a new kind of rotating restaurant; Bernard Malamud, literary evangelist

Misc.

Letters 14
Intelligencer *by Beth Landman Keil and Deborah Mitchell*...25
***New York* Competition**
by Mary Ann Madden........227
***Guardian* Crossword** 228
'Cue' Crossword
by Maura B. Jacobson 228
Classified.........................203
Strictly Personals 221

SEPTEMBER 8, 1997—VOL. 30, NO. 34. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or** (212) 447-4749. Printed in the U.S.A.

Photograph by James Smolka.



Corporate Services

Gifts · Clothing · Decorating · Restaurant

BARNEYS
NEW YORK

For more information or a brochure please call 212.833.2800

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller
MANAGING EDITOR Sarah Jewler
EXECUTIVE EDITOR John Homans
PICTURE EDITOR
Margery Goldberg
FASHION DIRECTOR
Jade Hobson Charnin
NEWS EDITOR Jeremy Gerard
FEATURES EDITOR George Kalogerakis
DEPUTY EDITORS
Phoebe Eaton, Maer Roshan
SENIOR EDITORS
Susan Dominus, Hugo Lindgren, Matthew Weingarden
STAFF EDITOR
Ruth G. Davis
CONTRIBUTING EDITORS
Susan Brenna, Rene Chun, Peter G. Davis, David Denby
Simon Dumenco, Katherine Eban Finkelstein
David France, Samuel G. Freedman, Ralph Gardner Jr.
Jeffrey Goldberg, Gael Greene, Michael Gross
Peter Hellman, Tony Hendra, Craig Horowitz, Bob Ickes
Karrie Jacobs, Mark Jacobson, Maura B. Jacobson
Ariel Kaminer, Peter Kaminsky, James Kaplan
Beth Landman Keil, Andrew Kirtzman, Eric Konigsberg
John Leonard, Barbara Lippert, Mary Ann Madden
Michael Maren, Rebecca Mead, Deborah Mitchell
Chris Norris, Hanna Rosin, Hal Rubenstein, Nancy Jo Sales
Luc Sante, John Simon, Christopher Smith, Mark Stevens
Tobi Tobias, Michael Tomasky, Mim Udovitch, Alex Williams
CULINARY EDITOR Gillian Duffy
BEST BETS EDITOR Corky Pollan
PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps
SALES & BARGAINS EDITOR: Dany Levy
FASHION EDITOR: Elizabeth Shepherd

STAFF WRITERS
Barbara Ensor, Linda Hall, Alexandra Lange, Edith Newhall
Jennifer Senior, Ethan Smith, Norman Vanamee
ASSISTANT MANAGING EDITOR
Robert Patronite
ASSOCIATE EDITORS
Christopher Bonanos
Matthew McCann Fenton, Robin Raisfeld
ASSISTANT EDITORS
Vanessa Grigoriadis, Claire Perrault
Michael Steele, Clay Thurmond
REPORTERS
Ondine Cohane, Patricia Falvo, Sam Grobart
ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater
EDITORIAL ASSISTANTS
Sarah Bernard, Laura Georgio, Nicholas Meyer

ART DIRECTOR
Florian Bachleda
ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer
ASSOCIATE ART DIRECTOR: Jennifer Gilman
ASSOCIATE PICTURE EDITOR: Maisie Todd
ASSISTANT ART DIRECTOR: Vita Parrino
DESIGNERS: Andrea Dunham, Pino Impastato
PHOTO RESEARCHER: Jamie Bass
ART ASSISTANT: Phoebe Robinson
ART STAFF: Steven Davis, Anthony Funaro
Anton Ioukhnovets, Petros Petrou
Jennifer Procopio, Ellene Wundrok
COLOR PRE-PRESS MANAGER: Alejandro Gomez

PUBLIC RELATIONS DIRECTOR
Maury Rogoff

SYSTEMS MANAGER: Marty Reinert
ASSOCIATE SYSTEMS MANAGER: David Miller

PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
PRODUCTION MANAGER: Joel H. Bernardo
ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amanda P. Fellows
EDIT/PRODUCTION CLOSE COORDINATOR: Mia H. Tran

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Telephone: 212-508-0700. **Copyright © 1997 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.

damasks
bullion
sheers
chenilles
cord
silks
linens
tiebacks
matelasses
tapestries
velvets
tassels

Fabric & Trim at ABC.

thousands of exclusive fabrics and trims by the yard

custom slipcovers, reupholstery, window treatments, decorative pillows & bedding

abc
carpet
& home

on 2. Broadway at e. 19th Street. Manhattan. 212.473.3000, ext. 239

ATOLL VOTIVES BY
ANNA EHRNER.
AVAILABLE IN FIVE COLORS.
PRICED AT $35.

THE KOSTA BODA ARTIST
COLLECTION IS AVAILABLE
AT BLOOMINGDALE'S
AND OTHER FINE STORES.

KOSTA BODA
ART IN GLASS

KOSTA
BODA
SINCE 1742

GALLERI KOSTA BODA 58 E 57 ST AT PARK AVE NYC 10022 800.351.9842

ULRICA HYDMAN-VALLIEN'S
KABOKA COLLECTION.
PLATES PRICED FROM
$35. TO $150.

THE KOSTA BODA ARTIST
COLLECTION IS AVAILABLE
AT BLOOMINGDALE'S
AND OTHER FINE STORES.

KOSTA BODA
ART IN GLASS

KOSTA
BODA
SINCE 1742

GALLERI KOSTA BODA 58 E 57 ST AT PARK AVE NYC 10022 800.351.9842

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Ginger Sutton
RETAIL MANAGER: Stefanie Feidelson
SALES REPRESENTATIVES
Amy Hochfelder Ball, Alexis Demetroulakos
Jennifer Fishman, Hollis Fuller
Trish Considine Kirsch, Kira Krieger
S. Nina Leone, Claudia Ryan, Ron Stern, Leslie Weiss
ASSISTANT TO THE PUBLISHER: Michele L. Romano
SALES ASSISTANTS: Anne Marie D'Agostino
Victoria Davies, Paula Griffiths, Jennifer Hunn
Vanessa Payne, Ahu Z. Resimcioglu, Cara Rubin
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Traci Van Gorder, 248-353-2537
CALIFORNIA: SD Media, 310-264-7575
SOUTHEAST: Stites & Fontaine, 770-491-1419
TEXAS: Tierney & Company, 972-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
ADVERTISING COORDINATOR: Jacqueline Lopez
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES: Wendy Bronstein
SENIOR WRITER/MERCHANDISING: Lauren Paige Kennedy
SPECIAL SECTIONS: Christy Casamassima
ART DIRECTOR: Ilene Segal
DESIGNERS: Robyn Lash, Halle Spector
MARKETING COORDINATOR: Kathryn R. Hoffman
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan
Debbie Horowitz, Chris Lutkin
Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Greta Turken, Heather Schultz
CONSUMER MARKETING DIRECTOR: Joyce A. Hansen
CONSUMER MARKETING MANAGER: W. Sean O'Connell
ASSOCIATE CIRCULATION DIRECTOR, DISTRIBUTION
David Schaefer
ASSOCIATE CIRCULATION DIRECTOR, PLANNING
Anne Loganbuhl
CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Michael Boyle, Michael Torres
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Aubrey Guio, Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Joseph Markfelder, Angelo Molina, Omar Rowe
Virginia Spraggins, Sarah Wigfall
K-III MAGAZINES
CHAIRMAN: William F. Reilly
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
EXECUTIVE VICE-PRESIDENT, AND
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, CONSUMER MARKETING: William I. Barber
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

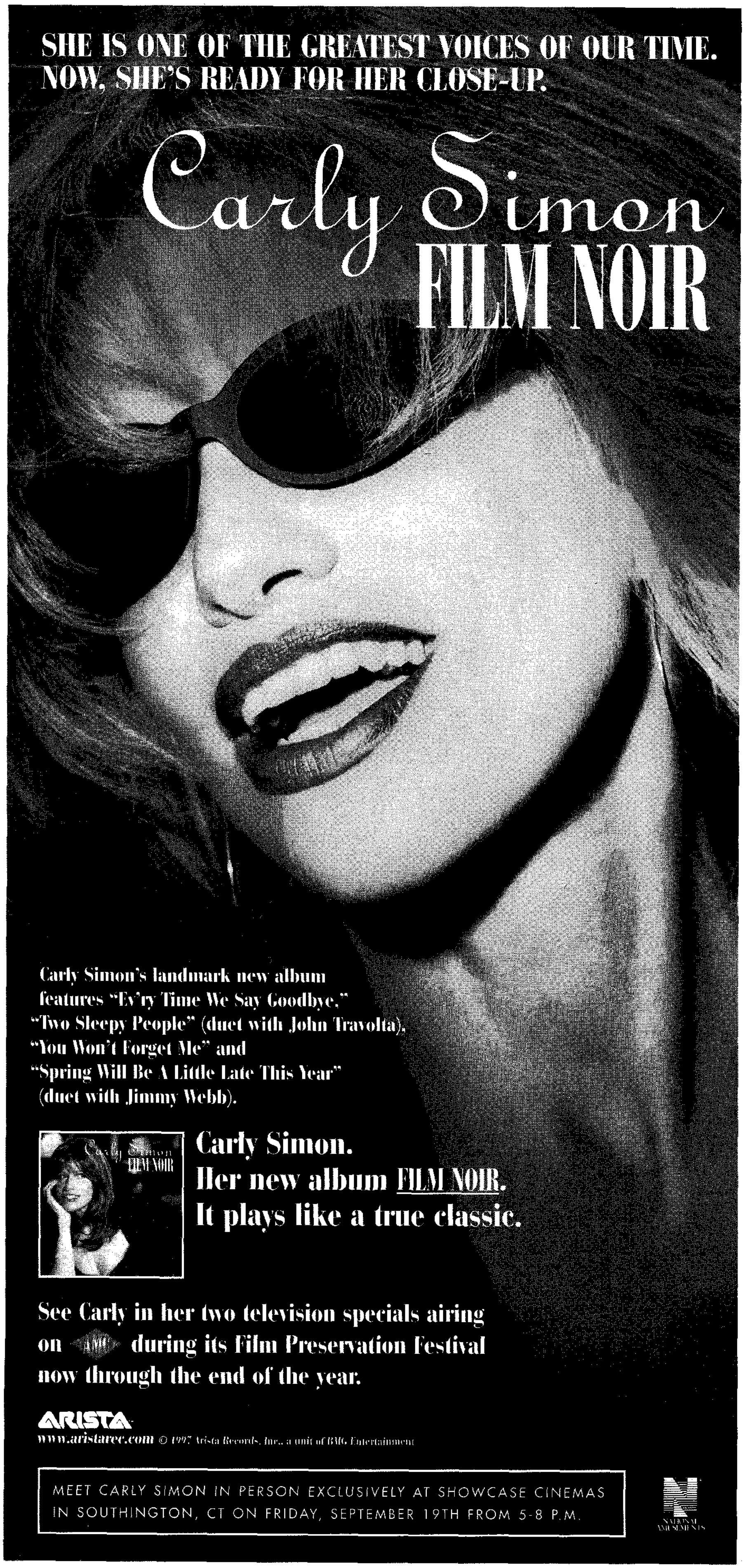
VERSACE

ACCESSORIES

Giovanni Gastel

NEW YORK, 647 FIFTH AVENUE • CHICAGO, [illegible] TREET • WASHINGTON, CHEVY CHASE

ELECTRONIC REPRODUCTION PROHIBITED



SHE IS ONE OF THE GREATEST VOICES OF OUR TIME.
NOW, SHE'S READY FOR HER CLOSE-UP.

Carly Simon
FILM NOIR

Carly Simon's landmark new album
features "Ev'ry Time We Say Goodbye,"
"Two Sleepy People" (duet with John Travolta),
"You Won't Forget Me" and
"Spring Will Be A Little Late This Year"
(duet with Jimmy Webb).

Carly Simon.
Her new album FILM NOIR.
It plays like a true classic.

See Carly in her two television specials airing
on AMC during its Film Preservation Festival
now through the end of the year.

ARISTA
www.aristarec.com © 1997 Arista Records, Inc., a unit of BMG Entertainment

MEET CARLY SIMON IN PERSON EXCLUSIVELY AT SHOWCASE CINEMAS
IN SOUTHINGTON, CT ON FRIDAY, SEPTEMBER 19TH FROM 5-8 P.M.

NATIONAL AMUSEMENTS

Brain Food

HOW GOOD TO READ CLAIRE Landsberg Warga's "Estrogen and the Brain" [August 11]. In my early thirties, I went into premature menopause. With it came what I call "teflon brain" and aberrant bouts of halting speech. Pieces of simple information would fly through my brain, skipping over a slick surface that once had bloomed with sticky extensions designed to catch the passing matter. No small problem for a television-news producer. Of course, when I would tell this to my doctors—and then add that it had to be because my brain was malnourished from lack of estrogen—they determined that lack of estrogen had rendered me daft, not forgetful. Now, it seems, medicine is wiser. That is a good thing for all my fellow baby-boomers.

Charlotte Graham
MANHATTAN

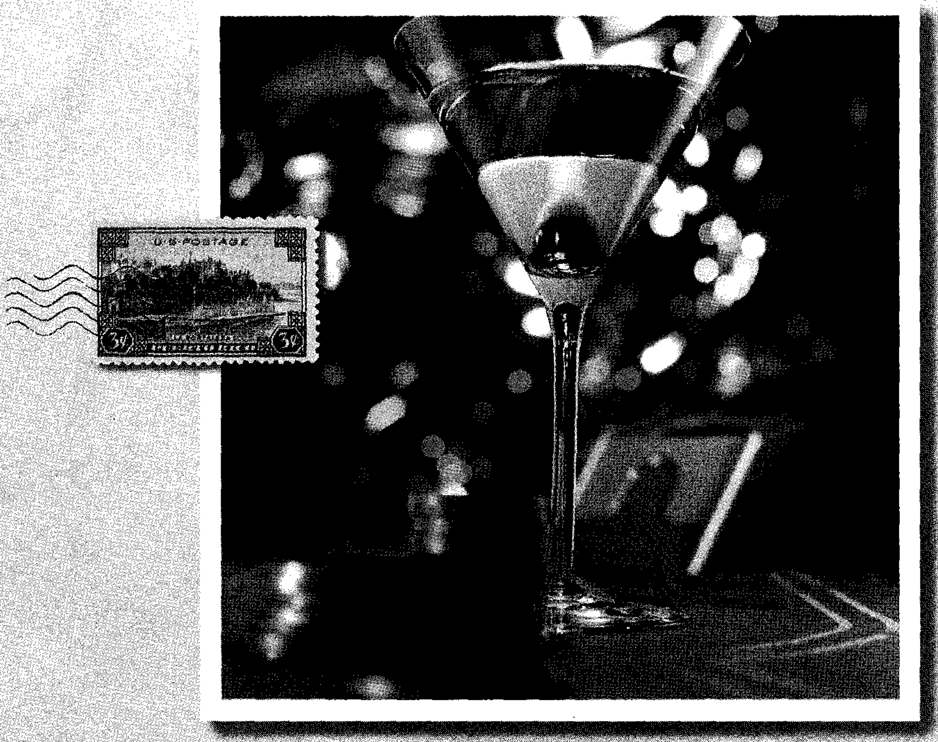
THANK YOU FOR VALIDATING THE ABsolute nightmare I lived for at least four years. I make a living as a salesperson on the wholesale level. I have always thought on my feet and counted on doing several things at one time. Words cannot express the sheer terror I lived through, losing my quick thinking and my memory, being depressed, and going to doctor after doctor who had no idea what was wrong—and I was already taking estrogen.

Fortunately, I found a new gynecologist and she picked up my symptoms. My body was not absorbing the dosage of estrogen. I am now taking a larger dose and absorbing enough to get me back on track mentally. Everything is now pretty much back to the way it was—except that I lost a job that I loved and was working at for fourteen years.

Stephanie Rudolph
MANHATTAN

CLAIRE LANDSBERG WARGA NOTES THAT "women are anxiously waiting for

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*



Here the day begins when the sun comes up. Or if preferred, when the sun goes down.

THE RITZ-CARLTON®
SAN JUAN HOTEL & CASINO

The atmosphere in San Juan is nonstop. And soon The Ritz-Carlton will be a part of it. Here on the shores of this glorious island, our newest hotel sits. And with its grand casino and spa, it is undoubtedly ready to welcome the world to Puerto Rico.

For information or reservations, please call a travel professional or The Ritz-Carlton at 1-800-241-3333.

Rockport

Disclaimer: may lead to compliments from total strangers. The technology, engineering and design that have gone into our new fall arrivals make them incredibly versatile and above all, good-looking. Developed with a number of patented Rockport® constructions, these shoes are lightweight, supportive, shock absorbing and skid-resistant. Yes, being comfortable can be stylish. For more information call 1-800-ROCKPORT or visit www.rockport.com

Rockport, 160 Columbus Ave. between 67th & 68th Streets, N.Y.C. (212) 579-1301

NEWPORT KING OF PRUSSIA MALL BOSTON

© 1997 The Rockport Company, Inc. All Rights Reserved. ROCKPORT is a trademark of The Rockport Company, Inc. **Style shown: Antioch**

pharmaceutical companies to develop designer estrogens" with no downside. But many of us are not waiting. Instead we're buying our estrogen at the grocery store. In the May 1996 issue of *Obstetrics and Gynecology*, Knight and Edeft review 861 citations and conclude that a diet rich in plant estrogens "offers a safe, cheap and generally side-effect-free alternative to current pharmaceutical measures." Not only do plant sources of estrogen like soy and flaxseed appear to offer the benefits of hormone-replacement therapy, but these researchers point to compelling and growing evidence that these foods may reduce the risk of breast cancer.

Nina Shandler
Author, Estrogen: The Natural Way
MANHATTAN

WOMEN HAVE HAD TO NAVIGATE THROUGH menopause by becoming "texts" for one another. I can understand the professionals who were reluctant to release findings relating to cognitive symptoms for fear of reinforcing old stereotypes that could be used against women. But the flip side is experiencing these symptoms and having nowhere to go with them but the old catch-all—stress—or worse. When my cotton-headed late-forties confusion disappeared after I began taking estrogen, I related the experience to female friends only to have them burst into tears. They'd been worried about everything from brain tumors to early Alzheimer's.

As a result of the sparse attention to women's-health research until the last decade, each of us makes a decision about hormone-replacement therapy knowing the facts aren't in and that *we* are the experiment. It's unfair to look at those of us who take it and say we are avoiding aging. What so many of us are avoiding was made clear in this article—the potential loss of our ability to continue to financially support ourselves and our families through menopause and beyond.

Marie C. Wilson
President, Ms. Foundation for Women
MANHATTAN

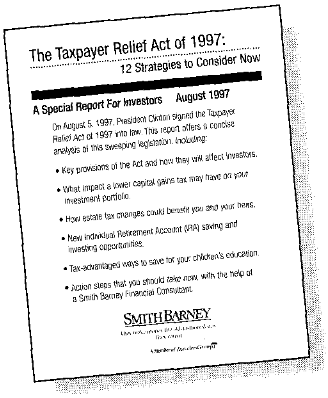
SINCE THE ESTROGEN RESEARCH SEEMS to cover only the past twenty years, might I offer myself as a subject for the next study? As a 71-year-old woman who has taken estrogen for 31 years, I find myself healthy, relatively wrinkle-free, and, indeed, fairly smart (I think . . .).

Molly Ramshaw
HAMILTON, N.Y.

How the new tax law will affect every investor.

Find out in Smith Barney's special report—The Taxpayer Relief Act of 1997: 12 Strategies to Consider Now.

Smith Barney believes there are important aspects of the new tax law you should consider, such as:



The Taxpayer Relief Act of 1997:
12 Strategies to Consider Now

A Special Report For Investors **August 1997**

On August 5, 1997, President Clinton signed the Taxpayer Relief Act of 1997 into law. This report offers a concise analysis of this sweeping legislation, *including:*

- Key provisions of the Act and how they will affect investors.
- What impact a lower capital gains tax may have on your investment portfolio.
- How estate tax changes could benefit you and your heirs.
- New Individual Retirement Account (IRA) saving and investing opportunities.
- Tax-advantaged ways to save for your children's education.
- Action steps that you should *take now*, with the help of a Smith Barney Financial Consultant.

SMITH BARNEY

- What impact the new law will have on the market as a whole.
- How a reduction in the capital gains tax rate could affect your portfolio.
- New tax advantages affecting how you save for retirement and your children's college education.
- Why you need to take a fresh look at your estate plan.

Call 1 800 EARNS-IT, ext. 565

Call 1 800 327-6748, ext. 565, for your free copy of the Smith Barney report "The Taxpayer Relief Act of 1997: 12 Strategies to Consider Now."

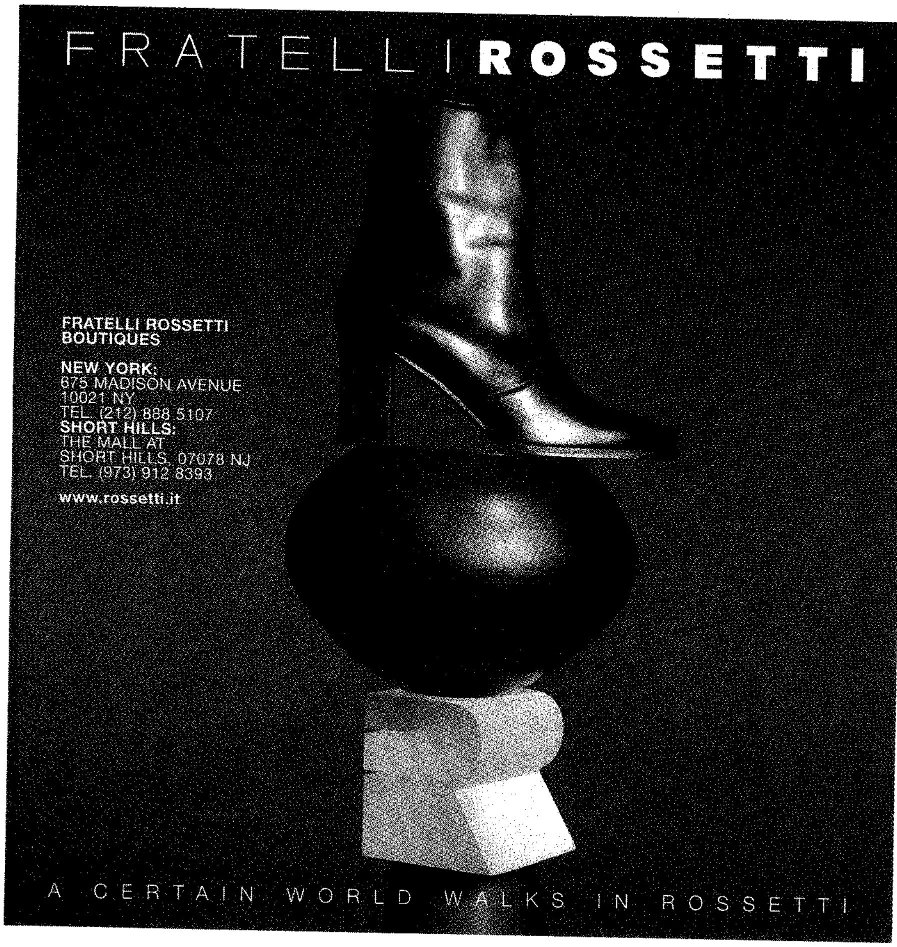
www.smithbarney.com

SMITH BARNEY

They make money the old-fashioned way.
They earn it.®

Smith Barney does not provide tax or legal advice. You should consult your own tax or legal advisor. ©1997 Smith Barney Inc. Member SIPC.

A Member of *TravelersGroup*


FRATELLI **ROSSETTI**

FRATELLI ROSSETTI BOUTIQUES

NEW YORK:
675 MADISON AVENUE
10021 NY
TEL. (212) 888 5107
SHORT HILLS:
THE MALL AT
SHORT HILLS, 07078 NJ
TEL. (973) 912 8393

www.rossetti.it

A CERTAIN WORLD WALKS IN ROSSETTI

IF THERE ARE TWO MORE BEAUTIFUL PLACES ON EARTH, THEY'RE NOT ON ANY MAP WE KNOW.

You'll find us on the west coast of Barbados, nestled in a lush coconut grove on a half mile of secluded white coral beach. Two of the most exquisite hotels in all the Caribbean. In his quest for absolute perfection, Sir Edward Cunard certainly had a keen sense of direction when he chose this spot, above all others, for his home. Now it's yours to enjoy. Call 1 800-223-1818.

GLITTER BAY
BARBADOS

Royal PAVILION
BARBADOS

THE SOUL OF **BARBADOS.** THE HEART OF YOUR VACATION.

The Pemberton Princess Hotels are represented by Princess Hotels International, Inc.

LETTERS

Self Division

MY WIFE WAS DIAGNOSED WITH MULTIple personality disorder in her thirties. I did not meet her until several years later, and I knew she was multiple prior to our marriage ["Divided She Stands," August 4]. She has a much more stable organization of interior individuals than Laura Emily Mason but is nonetheless plagued by demons stemming from a childhood under the control of a monstrous father. Through her eyes and observations, I have seen the unbelievable cruelty that can befall a child and the extraordinary capability of the human spirit to defend itself and thrive.

Thank you for the article. It may open doors for the world to see the truth about MPD. There are things in this life people can only dimly perceive and seldom believe, but they exist. I have built sand castles with the children who share my wife's body. These children are wonderful and deserve the loving protection that was denied them 35 years ago.

Name Withheld
MANHATTAN

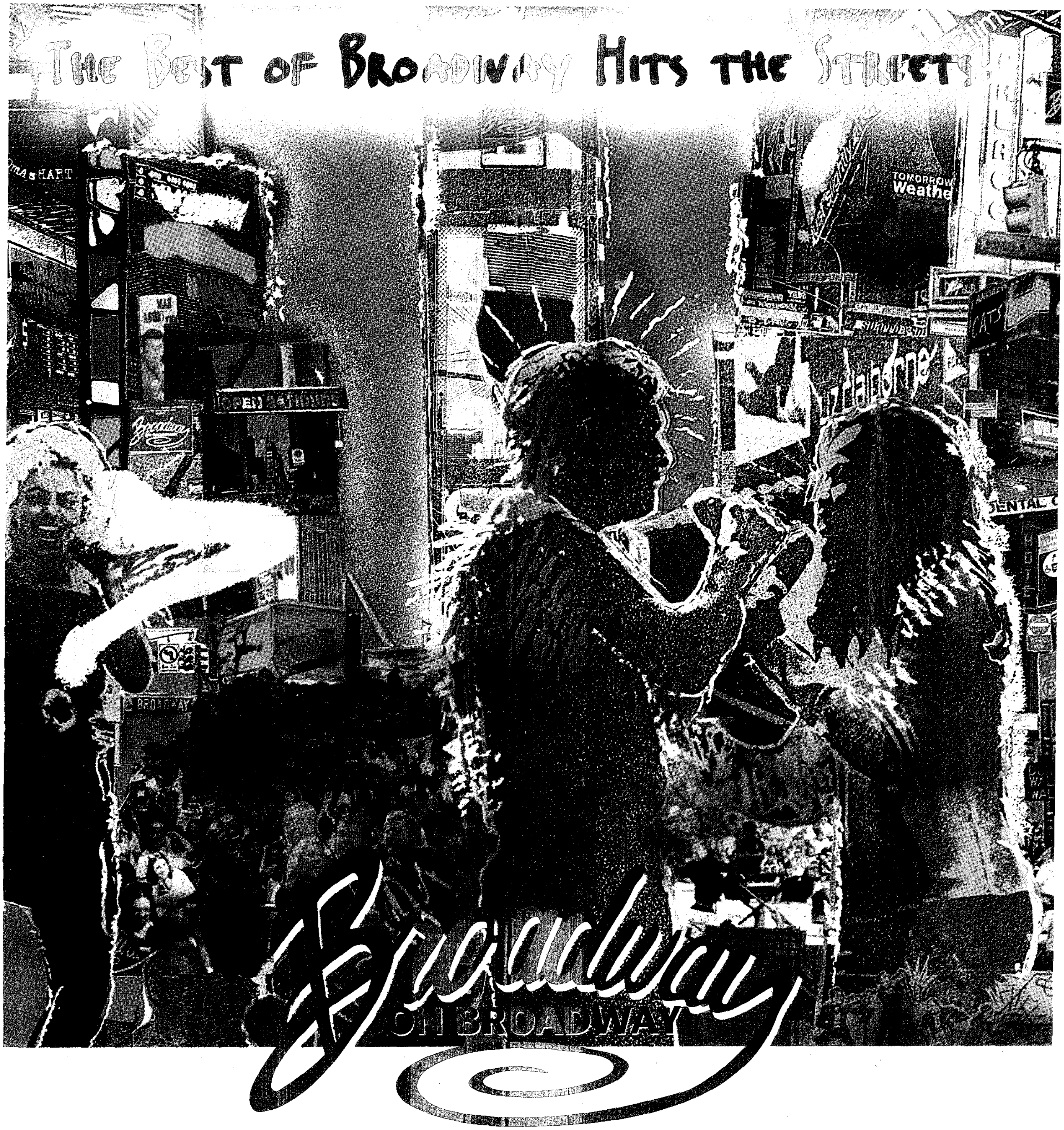
I HAD MEANT TO SKIM "DIVIDED SHE Stands," but it pulled me in, and I had to go back to the beginning and read it through. The unspoken crime of child abuse touches so many layers of our society; each of us who has secret memories looks at these stories and shivers as we remember like experiences and wonder how we were fortunate enough to escape into normal lives. I applaud the courage and talent of Laura Emily Mason and her many life-companions.

Ellie Schiff Bernard
LOS ANGELES

LAURA EMILY MASON'S MEMOIR ABOUT MPD is a well-drawn and touching account, but it may romanticize what is a generic process in all cases of trauma. When injured, the body walls off the damaged cells just as the mind splits off the intolerable. The rule seems to be "Keep what works; discard the rest."

Over time, the body can often replace damaged cells almost without scarring. This is *healing,* but the memories and feelings of psychological injury rest in neurons that remain in place, carrying their destructive messages. Both psychotherapy and pharmacotherapy seek to "shake up" this cellular organization and change its configuration so that new learning can take place. As this happens, rigid boundaries between the

The Best of Broadway Hits the Streets



Broadway on Broadway

A Free Concert

Sunday, September 7th, Noon, Times Square

Featuring performances from all the current Broadway musicals — live!
PLUS sneak previews from new shows opening this season.

Presented By

Continental Airlines

American Express ® Cards

Produced By

Live Broadway

Times Square Business Improvement District

Additional Support

Morgan Stanley, Dean Witter, Discover & Co.

tdf

New York Marriott Marquis

The New York Times

WOR Radio 710 AM

Comedy Nation Restaurant

Music courtesy of the Recording Industries Music PerformanceTrust Fun

"This is MY PHiLADELPHiA"

Bill Cosby

Thanks to - Ma Jolie Clothing, Manayunk, Gargoyles Antiques, Society Hill, Geno's Steaks, South Philly, Independence National Historical Park.

Photography Courtesy of Jim Graham, Jim McWilliams, Office of the City Representative - Philadelphia, and Valley Forge CVB.

"I love WARM places, like PHILADELPHIA.
The SMILES I get for free when I'm antiquing in the nearby COUNTRYSIDE, warm.
The cheesesteaks on SOUTH STREET, warm. Go ahead,
you can walk it off later SHOPPING in the largest mall on the East Coast.
Even one of the COOLEST clubs here is called WARMDADDY'S. (It's a BLUES thing.)
But there's nothing warmer than the hearts of THE PEOPLE who live here,
in THE FRIENDLIEST CITY in America.
My friends, come visit THE WARMEST PLACE ON EARTH."

PHiLADELPHiA. *The place that* LOVES YOU BACK.

Touch history, take in the countryside, enjoy the nightlife, the museums, the art and most of all, the people. Come love a place that will love you back. For your free getaway planner, call 1-888-GO-PHILA.

Pennsylvania Memories last a lifetime.™

old "selves" are dissolved, split-off parts are integrated, and a composite is formed with new boundaries between oneself and others.

Adrian Tiemann, Ph.D., ACSW
MANHATTAN

Feeding the Young

THE ONLY 20-YEAR-OLDS I KNOW WHO watch MTV are males who watch *Singled Out* in order to check out Jenny McCarthy (but then again, these are the same guys who watch *Power Rangers* to see "that girl with the big lips") ["Media: Facing the Music," by Elizabeth Lesly, August 11].

If advertisers really want to reach the 18-to-24-year-old set, the best way to do this is to advertise during old episodes of *M*A*S*H*, *Cheers*, and *Coach*. Sentimental for simpler times before WB and after-school specials devoted to the perils of heroin, we pick our favorite shows from the same reruns we watched as teenagers.

Marie Imbres
BOSTON, MASS.

I'M 13, AND TO HEAR JUDY MCGRATH SAY the average MTV viewer's age is 21 makes me laugh. My friends and I have enjoyed MTV since we were about 11. Around age 17 or 18, the appeal of MTV begins to diminish. The reason? MTV contains a lot of "adult" content. Sex, drugs, and violence are in abundance. Kids today are maturing faster and faster, whether adults like it or not. Twelve-year-olds murder, 11-year-olds are pregnant, and 10-year-olds do drugs. So why shouldn't they be interested in music about their lives?

MTV should stop whining about being labeled a kids' network and embrace its dedicated audience.

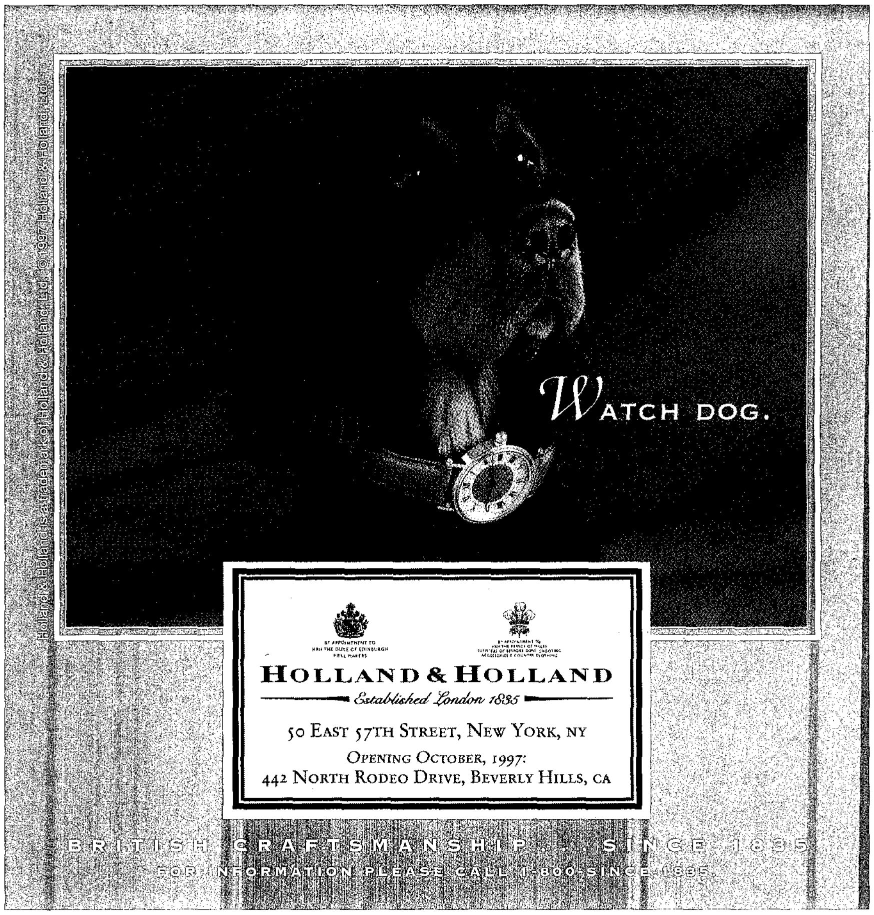
Sonya Goddy
BROOKLYN

Acquired Taste

I MUST CORRECT TWO GLARING ERRORS in Tony Hendra's "Bring Your Own Bottle" [August 11]. Yodels and Twinkies demand Nehi Grape—nothing else will do, believe me. Only a tiny-brained Neanderthal would drink tawny port with Snickers. A Snickers bar demands ruby port. Grow up.

Edward J. Toner Jr.
BRICK, N.J.

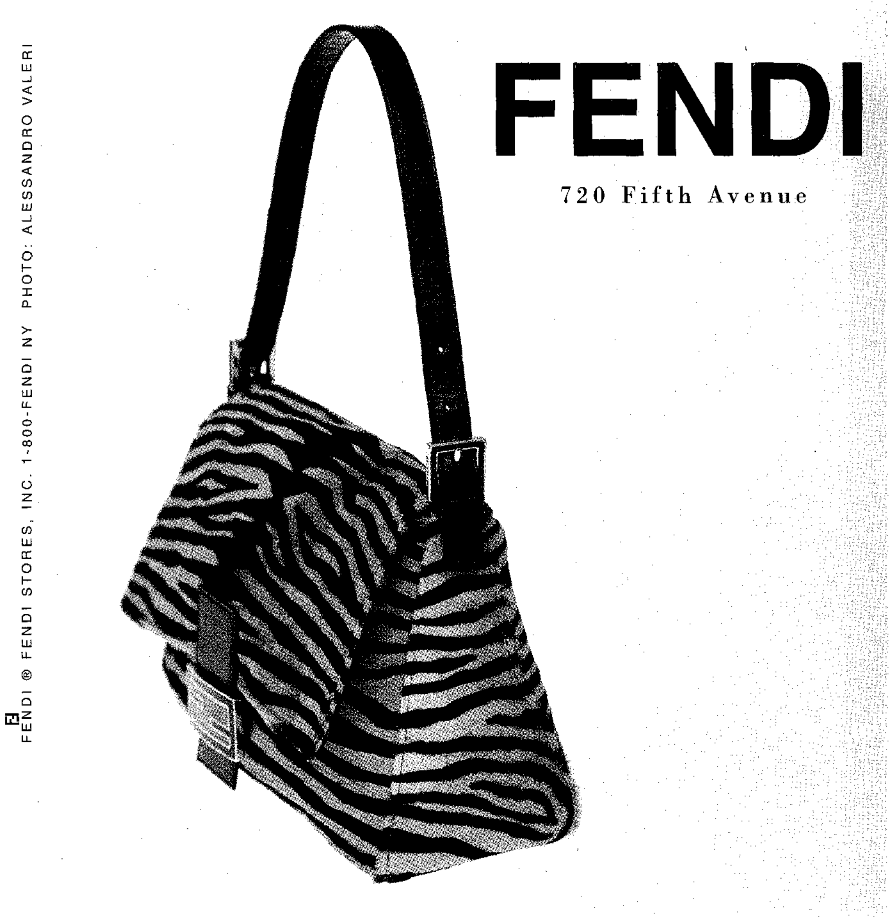
Correction The public forum at Mount Sinai Medical Center mentioned in "Estrogen and the Brain" was co-sponsored by the American Foundation for Aging Research.


Holland & Holland is a trademark of Holland & Holland Ltd. © 1997 Holland & Holland Ltd.

*W*ATCH DOG.

HOLLAND & HOLLAND
Established London 1835
50 EAST 57TH STREET, NEW YORK, NY
OPENING OCTOBER, 1997:
442 NORTH RODEO DRIVE, BEVERLY HILLS, CA

BRITISH CRAFTSMANSHIP . . . SINCE 1835
FOR INFORMATION PLEASE CALL 1-800-SINCE 1835


FENDI
720 Fifth Avenue

FENDI ® FENDI STORES, INC. 1-800-FENDI NY PHOTO: ALESSANDRO VALERI

E PLURIBUS UNUM
LIBERTY
1881
UNITED STATES OF AMERICA
IN GOD WE TRUST
ONE DOLLAR
S

When outlaw Jesse James robbed a bank, coins like this 1881 Morgan silver dollar were what he usually made off with.

HEADS,

WE'RE A BANK.

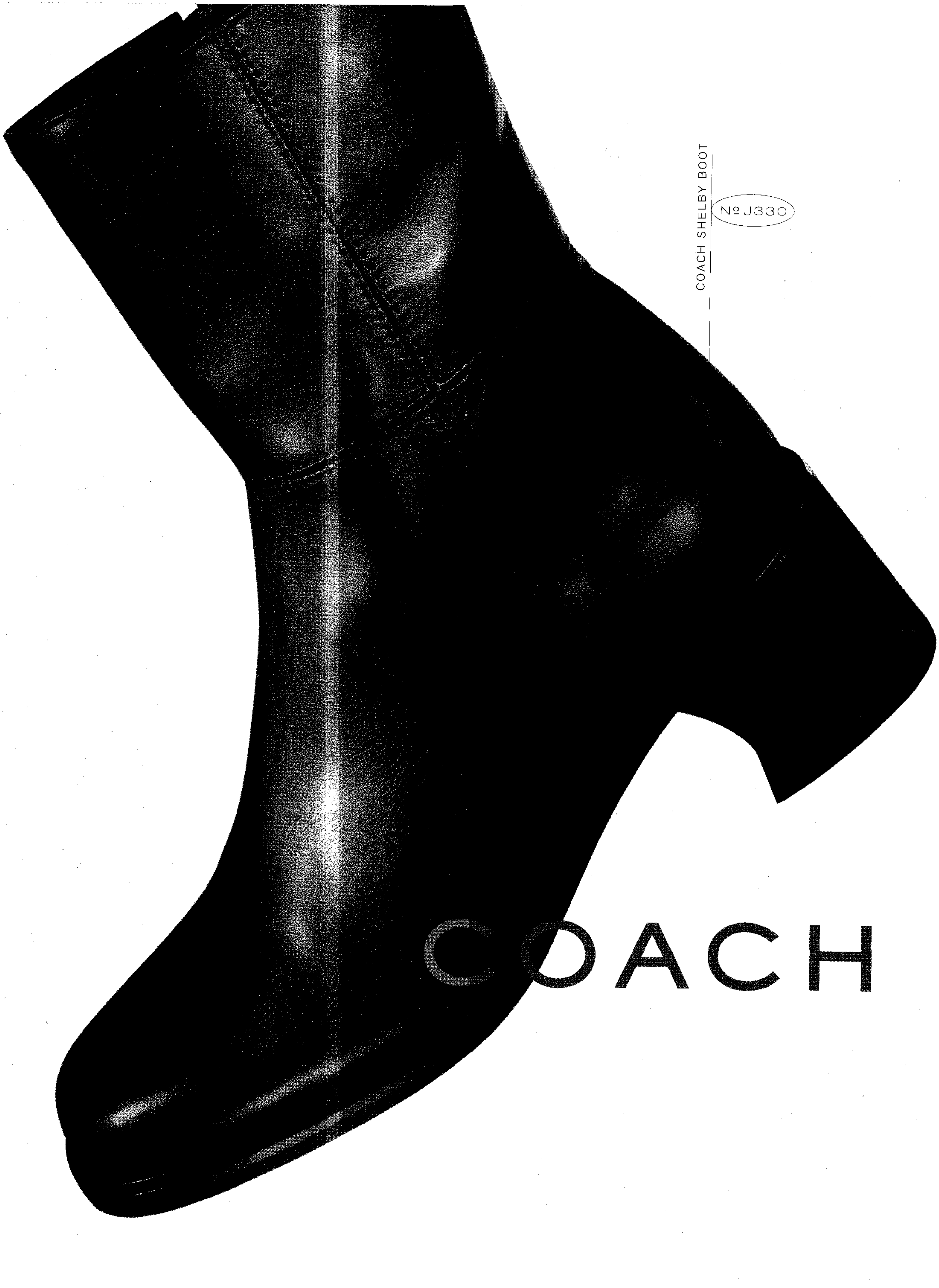
TAILS,

WE'RE A BROKERAGE.

On one hand, you could say we're a bank, because we offer all the ways to manage your money that a bank has traditionally offered. On the other hand, our brokerage arm, First Union Brokerage Services, Inc., offers hundreds of investment opportunities, including mutual funds, stocks and bonds. • As well as Personal Investment Counselors who can help you make sense of them. All of which supports the argument that we're a brokerage. Or maybe, since we fit the definition of both, we're neither. • That would make us a completely new kind of company: one that unites the savvy of a Wall Street broker with the approachability of a Main Street banker. Which illustrates an important point: never make a decision involving money until you see both sides of the coin. • To find out more, call 1-800-720-9339 or visit our Web site at www.firstunion.com

NOT FDIC-INSURED / NOT BANK GUARANTEED / MAY LOSE VALUE

Brokerage services offered through FIRST UNION BROKERAGE SERVICES, INC., registered broker-dealer, member NASD and separate non-bank affiliate of First Union Corp. ©1997 First Union Corp.


COACH SHELBY BOOT
№ J330
COACH

1-800-262-2411 COACH

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

ERISTOFF'S SHORT LEASE ON (MET) LIFE

It looks like David might not beat Goliath after all. City Councilman **Andrew Eristoff** built his political reputation on being a staunch tenant supporter in landlord disputes. On numerous occasions, Eristoff went head-to-head with MetLife, the landlord of the Stuyvesant Town–Peter Cooper Village area that he represents. But not only does MetLife own the buildings of Eristoff's constituents, it also owns the building in which Eristoff leases his office space. And when Eristoff submitted his application for a renewal lease, MetLife turned him down, responding, "[While] not unmindful of the important service that you provide to our community, we nevertheless decline to renew your existing lease." As for the reasons to evict Eristoff, the letter cites MetLife's "desire to keep this space available for our future use." Eristoff's spokeswoman, **Lisa Linden,** would say only, "Councilman Eristoff has been a tireless advocate for East Side renters." MetLife did not return repeated calls. Says one political insider, "See what happens when you stand up for your constituents?"

WAYANS—IN LIVID COLOR

The new late-night talk show hosted by **Keenen Ivory Wayans** has been beating the competition—**Quincy Jones**'s *Vibe*—in the ratings. But "it's chaotic backstage," says an insider, who reports that the show is churning through producers and bookers. Executive producer **Charlie Parsons,** who is English, has hired several Brits who are clashing with their American-born counterparts, according to an industry source. "It's a bloodbath," adds the source. "British producers are running an American show—maybe this is their payback for the Revolution." Some staff members grumble that Wayans won't woo potential guests himself, as Rosie O'Donnell sometimes does. But Wayans does have a vision: The show has already had three *Baywatch* babes on in less than a month, creating a new in-house moniker for the boss, "Keenen Ivory Babewatch." One insider scoffs at all the griping, calling it "business as usual" for a start-up; *The Keenen Ivory Wayans Show*'s spokeswoman refused to comment.

Keenen Ivory Wayans:
Keeping abreast

IS THIS HOW MADONNA GETS HER KICKS?

Madonna's birthday party at L.A.'s trendy Bo Kaos restaurant turned out to be a real drag for one entertainer. The bash featured a performance by **Justin Bond,** who does his cabaret act dressed as Kiki, a "67-year-old alcoholic lounge singer." When Bond, as part of his act, slammed down his whiskey glass and accidentally splashed some of the drink on singer **D'Angelo,** the R&B star lashed out. "He kicked my leg *hard*. I was bleeding," says a mortified Bond. "D'Angelo tore into him with these hard-core work boots. You could see the blood," confirms one appalled guest. Instead of defending Bond, Madonna heckled him, demanding that Kiki sing "happy songs," and later got cozy on the dance floor with his assailant. After taking the stage again, Bond fought back. "I thought this would be a dream," he told the audience. "But it's turned out to be a nightmare playing for the Material Girl and her asshole friends." Says a source at the party, "It was a cold, tough room." Bond did encounter one friendly face: **Demi Moore** warmly complimented his act. "She said she loved it. She made me feel like a human being again," says Bond. Moore's publicist was unaware of the incident; Madonna's spokeswoman did not return calls. D'Angelo couldn't be reached for comment.

Madonna:
Dancing with the enemy

EISENMAN ADDITION WINDS UP IN COURT

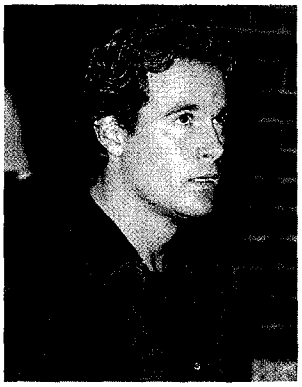
Trendy architect **Peter Eisenman** is known for giving form to mathematical theories. But basic math has landed Eisenman in Manhattan's State Supreme Court. He's being sued for $60,477.05 by former partner **George Kewin,** who left the firm two years ago and claims that Eisenman owes him wages, expenses, and a $15,000 bonus. "During a very difficult period, Kewin deferred his wages for an extended period of time," explains Kewin's lawyer, **Lawrence Fabian.** But when asked about the suit, Eisenman disputes the numbers. "I don't think it is [$60,000]," he says, "because we're settling for $20,000 as we speak. Maybe we're settling for $22,000." "Very interesting," replies Fabian. "We have not heard from anyone."

ROSKOFF MEETS THE DEVIL'S ADVOCATE

Saturday night's all right for fighting, as deputy advocate **Allen Roskoff** recently learned. Roskoff, who works for Public Advocate **Mark Green,** was headed to the Chelsea Cinemas last Saturday when he encountered gay-rights activist **Bill Dobbs.** Dobbs has made quite a name for himself

Photogrtaphs: top, Tom Rodriquez/Globe Photos; bottom, Armando Gallo/Retna.

Suzanne Somers:
Scribemaster



Rande Gerber:
In Cindy's grip

within gay-rights circles by vocally protesting the effects of conservatism on gay causes. As soon as Dobbs saw Roskoff, "he started screaming his head off, saying that he wanted me out of the public advocate's office," says a flustered Roskoff. "It was ridiculous." Roskoff, who is openly gay and has worked in the gay- and civil-rights movements for more than twenty years, grows more heated as he discusses Dobbs's antics: "This guy is a total wacko. No one knows where he gets his income from or who he works for. Everyone's afraid of him because he's so nuts." Roskoff theorizes that the radical Dobbs is "against *any* gay person having a government job." Another activist puts a more diplomatic spin on the incident: "Dobbs has a history as a provocateur—he's a purposeful outsider. Allen is very Establishment. There was bound to be a clash." Dobbs could not be reached for comment.

TRUTH VERSUS FICTION FOR FALL SHOWS

When the fashion shows come to New York this October, the Versace family will not be making any major statements about the company's future. In fact, **Donatella Versace,** who has shown her Versus line and thrown high-profile events in New York the past three seasons, will be staying close to home. Says a spokesman for Versace, "The decision was made months ago not to show in New York. Sometimes, showing here presents a problem for designers because the New York collections are so late and it holds up production." But according to a source at the *Fashion Calendar,* which records the dates of fashion shows and events, "They had put a date on hold for the New York Versus show about three or four months ago. It was scheduled, but we just got a letter in the mail a couple of days ago canceling it. They say they will show again here next season." Says Versace's spokesman, "We often hold dates on the calendar until the last minute just in case there are any changes in our plans." There will be shows this fall for both the Versace and Versus lines in Milan.

A PRICEY HOME; SOMERS'S NEW TOME

MARKET TEST: **Edward Lee Cave** is taking the temperature of Manhattan's overheated real-estate market. The Realtor has just listed an exclusive—the late **Arthur Liman**'s fifteen-room co-op on Fifth Avenue overlooking Central Park—at a whopping $12 million. No apartment in the building has ever sold for more than $5 million, according to Cave's competitors. On top of that, the apartment may well need work—Liman's widow, the artist **Ellen Liman,** has used the kitchen as a painting studio for years. But there is an upside: Maintenance is only $4,859 a month.
THREE'S COMPANY: As if selling all those Thighmasters weren't enough, **Suzanne Somers** is looking at another potential windfall. The bubbly blonde has just signed a seven-figure contract with Crown Publishers. Somers—who has recently had a best-seller with *Eat Great, Lose Weight*—reportedly received $1.3 million for three books. The first, due out early next summer, will be *After the Fall,* a second volume to follow Somers's 1987 best-selling memoir, *Keeping Secrets.* In it, the former Chrissy Snow will finally discuss her departure from the seventies sitcom that made her famous. "A lot of people aren't going to like what they read," warns Somers's agent, **Al Lowman.** "People like **John Ritter** and **Joyce DeWitt.** Suzanne's not being mean—she's just being honest."

Donatella Versace:
Show stopper

BELTWAY RAID: Chalk up one for the Gray Lady. The New York *Times* has lured **Jill Abramson** away from the *Wall Street Journal.* The investigative reporter will be working for *Times*'s Washington bureau chief, **Michael Oreskes.**
ON A PAR WITH CINDY: Some guys just don't care about a macho image. When **Rande Gerber** was golfing in Riverhead the other day with a bunch of seriously sports-minded buddies, other players noticed that the studly bar owner was using women's clubs. Further inspection revealed that the clubs were being toted in a white leather bag emblazoned with the name of his sweetheart, **Cindy Crawford.**

Additional reporting by Kate Coyne.

BROADCAST FEUDS AT WABC

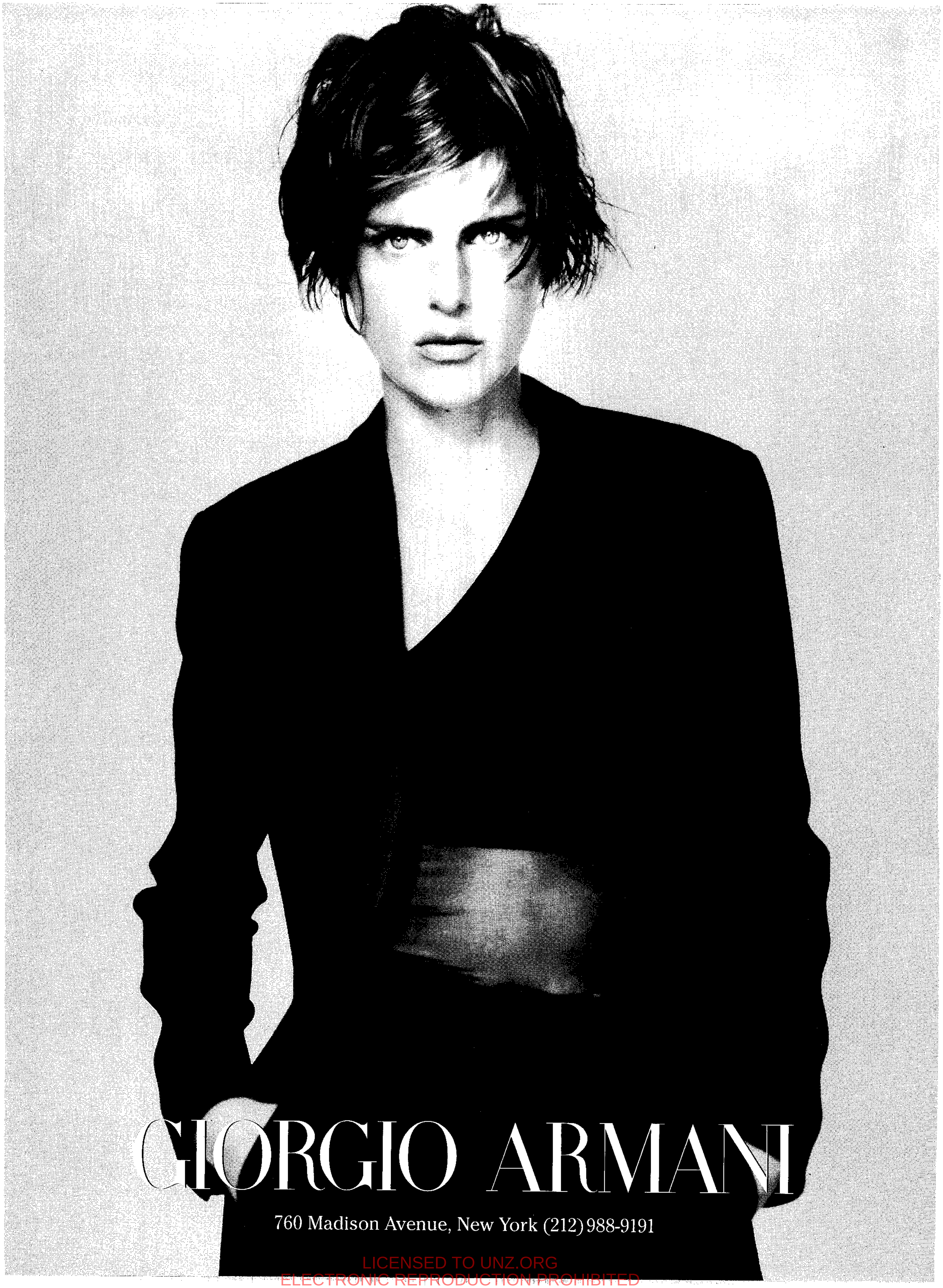
Staff at WABC-TV's *Eyewitness News* got an earful recently when anchorwoman **Roz Abrams** and segment producer **Bertha Coombs** got into a nasty brawl in the halls of the studio. According to one source, Abrams told Coombs, who was about to leave the news program permanently, that she'd never liked her attitude: "Roz said, 'You've always had a stick up your butt.' " Apparently, Coombs gave as good as she got. "Bertha responded, 'You're just a PMS'd bitch,' " reports the source, who wonders, "Is this what people of their caliber have to resort to?" While an employee at *Eyewitness News* was aware of the incident, no one at the station would comment, and Abrams did not return repeated calls. Coombs—whose whereabouts *Eyewitness News* claims to have no knowledge of—could not be reached for comment.

Photographs: clockwise from top left, John Spellman/Retna (2); Henry McGee/Globe Photos.

Enjoy Dewar's Responsibly.
[illegible] Blended Scotch Whisky · 40% ALC/VOL (80 Proof) · ©1997 Schieffelin & Somerset [illegible]

This drink has been rated for mature audiences only.

Dewar's®


GIORGIO ARMANI
760 Madison Avenue, New York (212) 988-9191

GOTHAM

A data bank for asthmatic voice-prints—*Susan Sontag*

Wildlife

UNCHARTED WATERS FOR BARNEYS' HOMELESS BLOWFISH

HOOTIE—THE BLOWFISH THAT presided over Fine Jewelry at the defunct downtown Barneys—listlessly gazed through his saltwater aquarium on the flagship's closing Saturday. On the other side, downtown's upscalers openly mourned the sparse aisles. Fashion merchandiser Lisa Bayer wistfully made her last purchase—two bottles of Issey Miyake cologne instead of one, because, she lamented, "I hate going uptown."

Depressed, she went to cheer herself by checking out Fine Jewelry. But the Gabrielle Sanchez pearls and Malcolm Betts gold couldn't distract Lisa from a sight even more pathetic than the near-empty displays: Hootie eyeballing her through the pane. Flanked by Moustapha the lionfish and the rest of the salty gang, Hootie slowly turned and swam through what the Holly Golightly shopper described as "tanks that once glittered like the treasure chests below, now murky and ignored." Concerned they had become a second thought for the beleaguered Pressmans, Lisa had to ask: "What about the fish?"

Worry not. The crew wasn't consigned to suburban outlet stores. Nor, as Lisa feared, did they end up at the Hasaki sushi bar. The Monday after the store closed, Beital's Aquariums—the company hired to nurture the tropicals for the past three years—whisked them up to its watery orphanage in Pearl River.

"Barneys' children are with us now," says owner Craig Beital. "Some will go to the [Madison Avenue] store, where the tanks are a helluva lot nicer and better-designed with glass and not acrylic." He says the Chelsea store's acrylic tanks, built before Beital's was contracted to create the Madison Avenue seaquarium, may have made the water appear murky.

For the fish that don't make it uptown, school is not completely out. Hootie has already been adopted. Midtown tropical-fish lovers Jim Anderson and Bob Gindick rescued Hootie last Tuesday for $160. "I always loved the tanks at the downtown Barneys, and I often noticed this great golden puffer," Anderson says. "They're hard to find, and we've always wanted one for our tank. It just never occurred to me that the guy at Barneys would one day be mine." Hootie now swims beside their snowflake moray—Eelsa, named after fashion maven Elsa Klensch.

Lisa, meanwhile, says she'll miss the fish, but refuses to venture uptown to check on them. "I'm not a crazed animal activist," she says. "It takes a lot more than a school of fish to bait me."

EVAN FORSTER

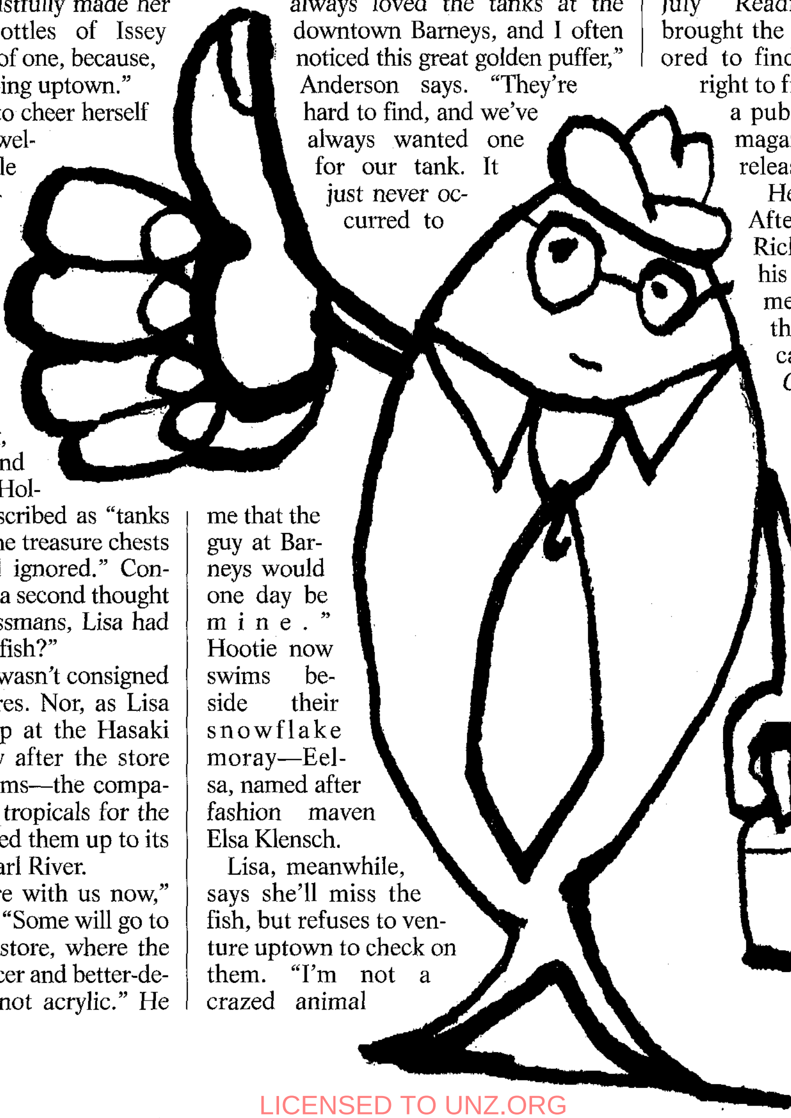


Illustration by Scott Menchin.

Publishing

HARPER'S CAVES IN, LEAVING ONE UNHAPPY GUINEA PIG

WHEN HE FIRST HEARD HE WAS BEING SUED by the Allegheny University of the Health Sciences, *Guinea Pig Zero* editor Robert Helms couldn't believe his good fortune. Helms's 'zine, written for people who get paid to participate in medical experiments, had given the center an F and called it a "hellhole." *Harper's* magazine excerpted this section in its July "Readings" section, and that brought the libel lawsuit. "We are honored to find ourselves defending our right to free speech, arm in arm with a publication as fine as *Harper's* magazine," Helms said in a press release.

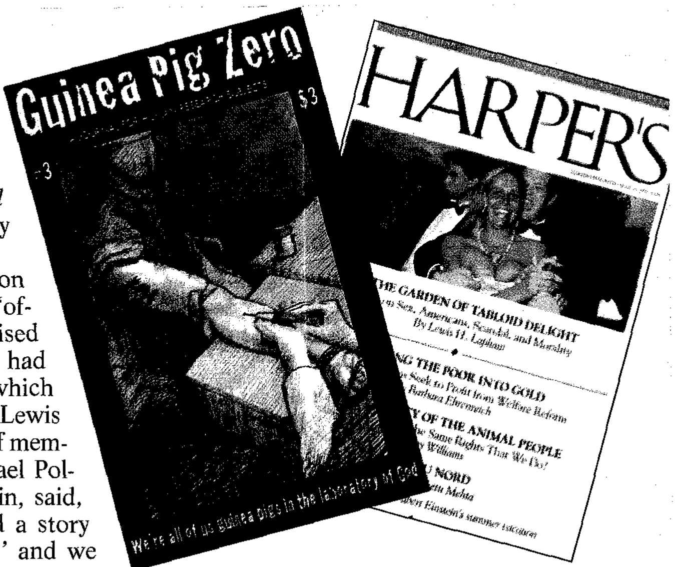
He had reason to be upbeat. After all, *Harper's* publisher Rick MacArthur is known for his valiant championing of the media's right to freely cover the news—he wrote a book called *The Second Front: Censorship and Propaganda in the Gulf War* lambasting the press for complying with the government's press-pool manipulation during the conflict.

Lately, however, he has been less vocal about the First Amendment. Acting without Helms's knowledge, the magazine quickly settled with Allegheny University by running a correction in its August issue that signaled a total capitulation, something *Harper's* had never done before. "A complete 'Clarification and Apology' was published, and that's the heart of the settlement," says *Harper's* lawyer Victor Kovner. (In the deal, Allegheny has withdrawn its claim not only against *Harper's* but against Helms, even though he specifically asked not to be included.)

That "Clarification" states that the magazine believed Helms's reporting to be inaccurate, particularly his description of the center's "sloppy injections" and its failure to give subjects full-disclosure consent forms. "That apology was practically dictated by the hospital's attorney," Helms says, maintaining that his findings were based on his own firsthand accounts. (MacArthur and *Harper's* editor Lewis Lapham were both on vacation and wouldn't comment, though a spokesperson issued all the usual denials and sidesteppings.)

In the September issue, *Harper's* ran another "Clarification" for the *Guinea Pig Zero* excerpt, this one to assuage the drug conglomerate SmithKline Beecham, which Helms characterized as unconcerned with the mental health of drug-research participants. "There was a complaint," Kovner says: "I don't think I could say there was a threat of a lawsuit, because it didn't go to outside lawyers."

Big companies aren't alone in applying censoring pressure on *Harper's* these days. Last spring, a short story by Allan Gurganus called "Thirty Dildoes" was in galleys when Lapham decided the title might offend readers. Gurganus wouldn't change it—it's the first chapter in his new book, *Plays Well With Others*—and the story was pulled.



Harper's* bizarre: The erudite monthly ran into complications with an excerpt from *Guinea Pig

Lapham told the Boston *Globe* that the title was "offensive," which surprised some of the people who had been at the meeting in which the story was accepted. "Lewis liked the story," says a staff member who attended. "Michael Pollan, who had brought it in, said, 'Who's not going to read a story named "Thirty Dildoes"?' and we all laughed."

Alexandra Ringe, a 28-year-old former *Harper's* editor who put in a yea vote at that meeting, was later quoted in the Boston *Globe* about the larger issue of self-censorship at the magazine. "We were censoring ourselves before advertisers were even shown something that might be objectionable," she said. Two weeks later, she was fired (she had left her editor's job earlier and was working as a stringer for the "Readings" section). "The higher-up people told the 'Readings' editors, 'We can't have a financial relationship with someone who is willing to bad-mouth the magazine,' " said Ringe.

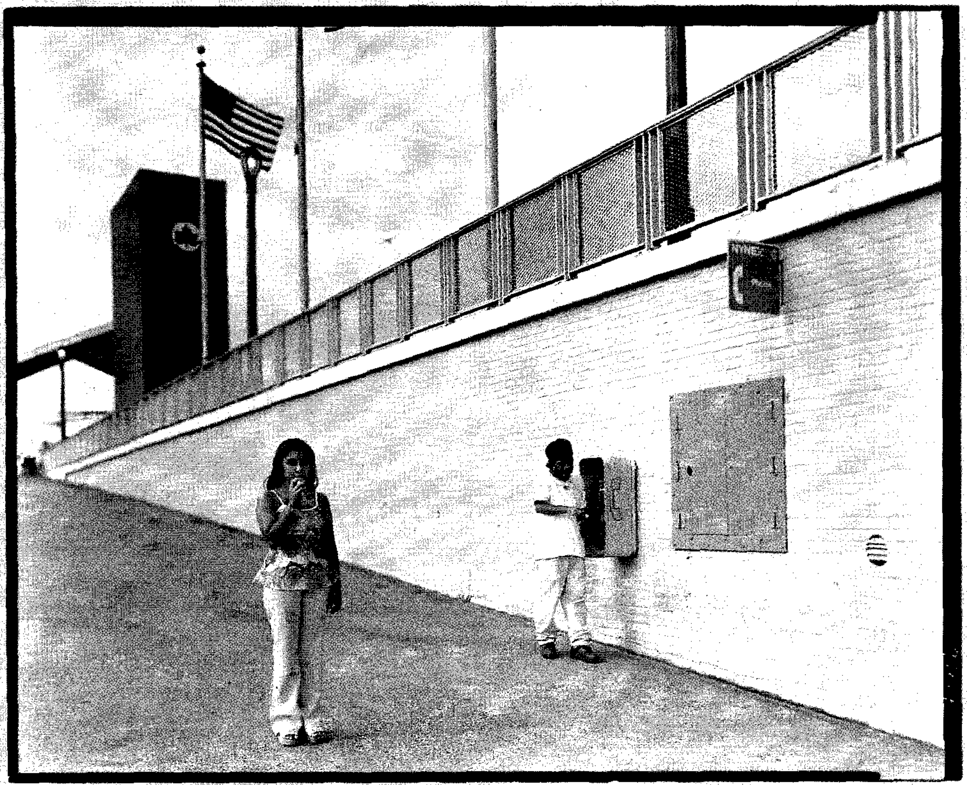
GQ editor Art Cooper, who just published "Thirty Dildoes," with the title intact, in his September issue, says he's heard no complaints: "Our readers and advertisers know that what we are trying to deliver is quality fiction."

The newfound sensitivity at *Harper's* is all the more baffling when you consider the August cover, which showed a young women in a strapless party dress with her nipples popping out. Even the staff was nonplussed by the cover: For months, Lapham had been paying close attention to any art in the "Readings" section that could be construed as risqué. An Andrea Modica photograph of two girls in bathing suits was pulled from the June issue: "There were little suction cups on the side of a hot tub," says a former employee of the magazine. "Rick thought one between her legs was a vagina and flipped out. He stormed into Lewis's office and said, 'I thought you were *watching* them.' "

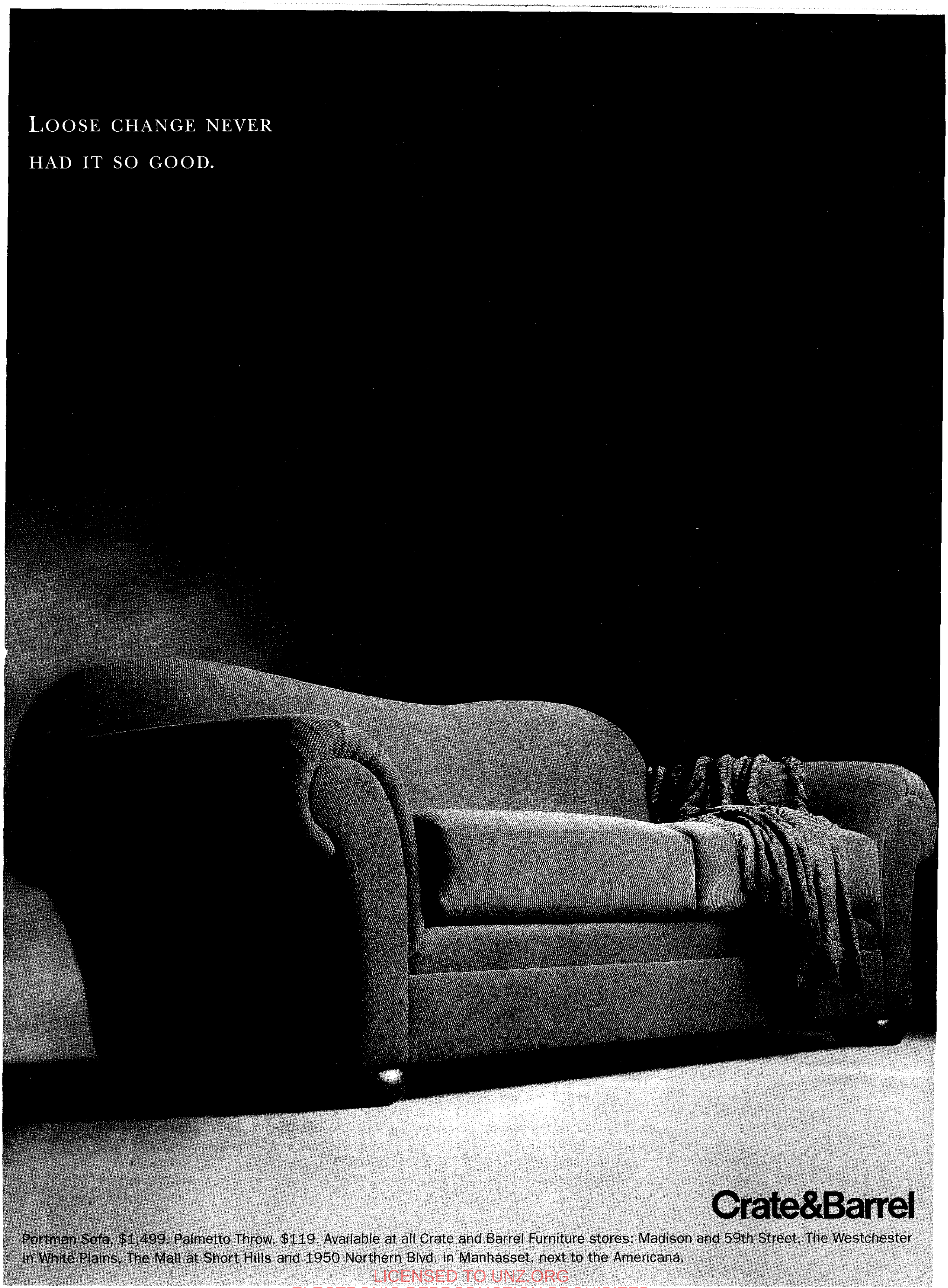
As it was, the breast-popping cover almost didn't make it, either—a post-office official in Wisconsin tried to stop the mailing of copies unless they were brown-bagged like porn magazines. But MacArthur went on the warpath—and the post office relented. Did newsstand sales, down 10,000 copies a month, have anything to do with it? When it comes to breasts, it seems, *Harper's* doesn't flinch at free expression.

ALEXANDRA LANGE

SHOT



Flushing Meadows Park, 4:30 P.M., Monday, August 25, 1997, *photographed by Greg Miller.*

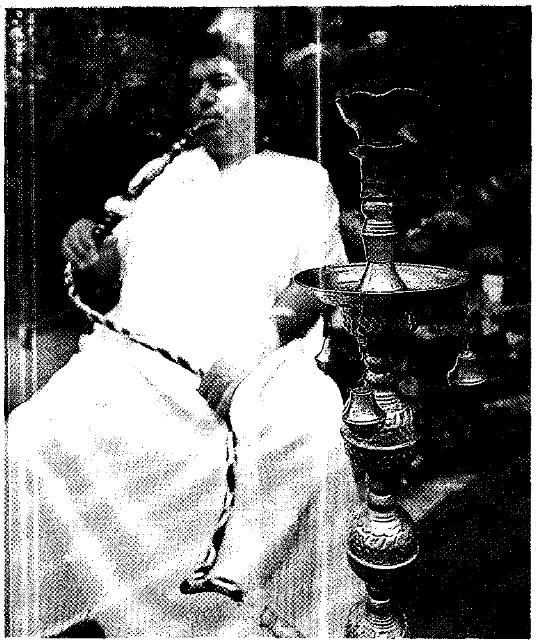

LOOSE CHANGE NEVER
HAD IT SO GOOD.
Crate&Barrel

Portman Sofa, $1,499. Palmetto Throw, $119. Available at all Crate and Barrel Furniture stores: Madison and 59th Street, The Westchester in White Plains, The Mall at Short Hills and 1950 Northern Blvd. in Manhasset, next to the Americana.

Habits

THE HAPPY HOOKAH

"AHH," SAYS THE WAITER IN A thick Middle Eastern accent, smiling knowingly and leaning closer to the klatsch of NYU-ish men seated at the table in front of him. "So you want the hookah."



What a drag: Gamaa demonstrates proper hookah technique.

They nod vigorously and giggle as the waiter at Sahara East—an Egyptian restaurant with an outdoor garden tucked between East Village tenements—shuffles away through the Friday-night crowd: past the rowdy, wine-swilling, drum-banging house band, Ali Baba; past the black-clad middle-aged couple who've got their cell phones on the table next to their glasses of Cabernet; past the stray neighborhood cat that patrols the outdoor dining area. The waiter returns moments later with an exotic water pipe straight out of *Alice in Wonderland.*

"[The hookah] is very elegant," says owner Mahmoud Gamaa, who has run Sahara East for five years. "In Egypt, they're in every coffee shop." He claims his is still the only restaurant in Manhattan that offers the Middle Eastern contraption—also called a *sheesha*—which patrons use to smoke a mixture of flavored tobacco and molasses through a water filter, all for about five bucks.

As a result, his restaurant has become a magnet for Egyptian ex-pats. "See this guy?" he asks, pointing to a framed photo on the wall. "This is Ahmed Adewaya. He's sold like 40 million records—bigger than Bill Clinton in Egypt. I'm so honored to have him here, I close down the restaurant every time he comes." Other VIP customers include Mrs. Anwar Sadat and karate champion Aziz Kehder, who sits at a corner table drawing from a pipe. A framed glossy of Al Pacino hanging on the wall makes one wonder if he's a customer. "Uh, no," Gamaa hedges. "Someone just gave me that one."

Though Gamaa insists tobacco is the only vice on the menu, Turkish sultans were once known to have filled the bowls with a mixture of crushed pearls and opium. And on this Friday night, one of the college-age boys gets bold. "Do you have anything . . . else we can put in this thing?" he asks.

The waiter cocks an eyebrow and smiles nervously, then: "Do *you* have anything else you can put in this thing?"

KEVIN PERAINO

Finance

ATTENTION, WINNERS! WALL STREET WANTS TO BOND

HIGH UP IN AN OFFICE IN THE HELMSLEY Building, a man launches into a cold-call sales pitch. The person on the other end of the line isn't some random nobody plucked from a phone book. It's someone who won the lottery. The salesman begins to make his case, punching numbers into a calculator as he talks. "You think he's going to go for it?" a hovering co-worker asks several minutes later.

If, one day, you're lucky enough to win the New York Lottery, you will be handed a booklet that says, among other things: "Most after-effects of your winnings and the public knowledge about it will be favorable. However, there is the possibility

FASHION

Barely There: Is Underwear Obsolete?

It's been a long time coming, the end of underwear. Bra burnings were the obvious first step, but then the fairer sex went retrograde for a couple of decades. In the eighties, *bustiers* became acceptable outerwear, and socialites started looking like turn-of-the-century trollops.

Strapping young lady: Underwear is now outerwear.

Last summer, bra straps began turning up everywhere, peeking out from tank tops and slip dresses, in contrasting colors, no less. This summer, lingerie is refusing to stay hidden at all. Your brassiere is on full display. Your slip, once carefully designed not to show through a skirt slit, is now the skirt itself.

"We are selling beautiful things so that you can see the bra through the top," says Joy Lambert, manager at Le Corset by Selima. "They are more accessory pieces than lingerie."

Once underwear has become outerwear—an intimate turned into an accessory—what's underneath? The answer, as we learned from Jewel (a pioneer of the multiple-bra-strap aesthetic) at the Grammy Awards, is not next to nothing. It's nothing.

Thongs, barely there as it is, are the underwear of choice for low-riders and tight nylon slip skirts. "They are buying skimpy, skimpy G-strings, the real skinny stripper-looking ones," says Grayson Riley, owner of the Dressing Room boutique. Like the *bustier,* thongs have gone mainstream. Even the Gap sells them, albeit in wholesome white, black, and gray cotton.

Downtown lingerie stores are doing a brisk business in nude-colored underthings, once associated with granny girdles, now in demand by hipsters searching for the nothing-at-all look. "Lots of thongs, everything in flesh," says Ania of La Petite Coquette, which also carries boy-leg flesh-colored panties (for that premolded Barbie look), low-riding underwear to go with low-riding pants.

"A lot of people don't wear briefs," says Le Corset's Lambert. "They will wear the bra but not the panties—it's just one of them things."

ALEXANDRA LANGE

Photographs: top, Ronnie Andren; bottom, Angela Cappetta.

RAYMOND WEIL
GENEVE

9590TT/WI

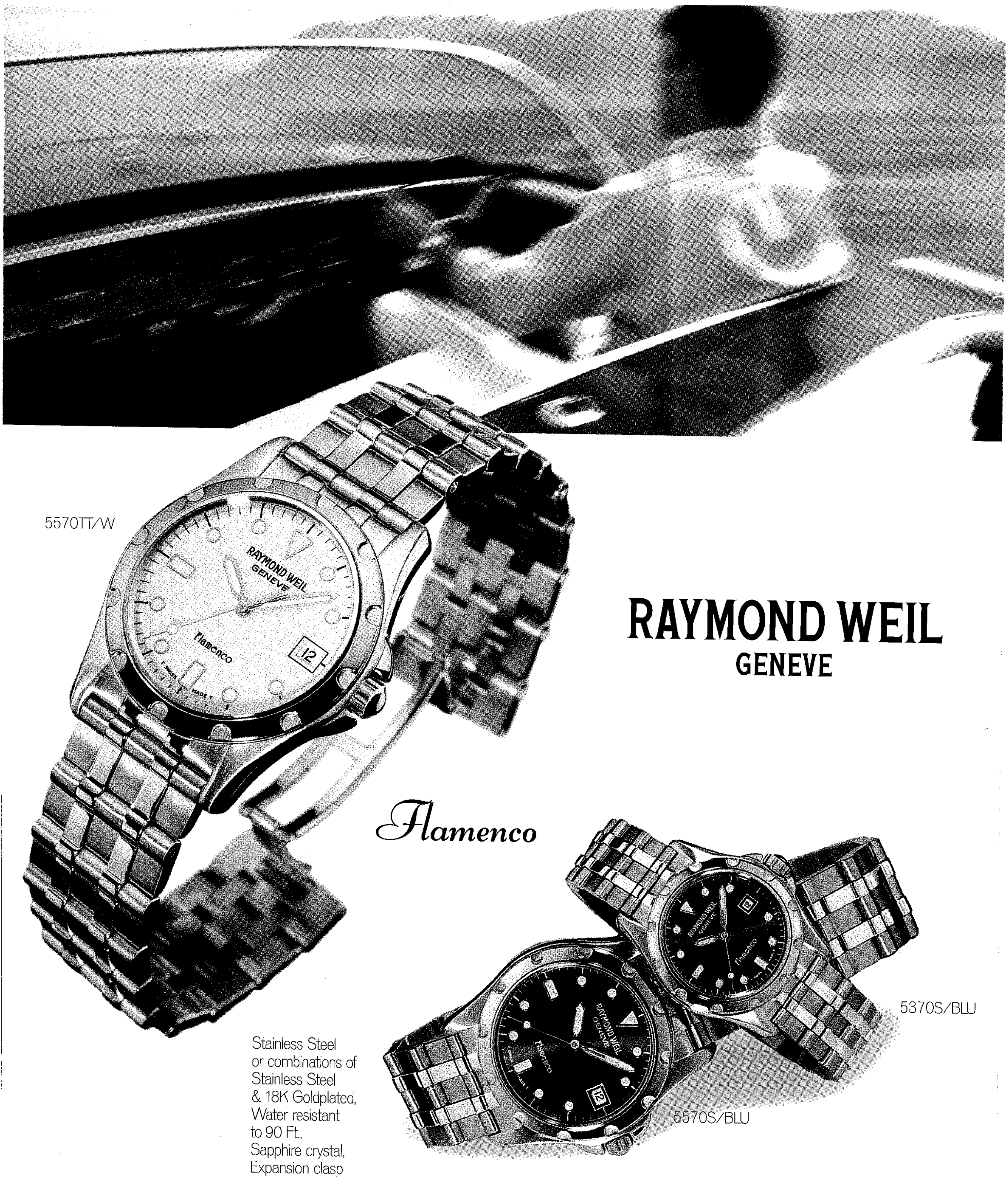
RAYMOND WEIL
GENEVE
Parsifal
12
RAYMOND WEIL
GENEVE
Parsifal
SWISS

9990PDBD

Parsifal

NORDSTROM
1-800-695-8000

For a brochure, write to: Raymond Weil, Dept. AD, 587 Fifth Avenue, New York, N.Y. 10017


5570TT/W
RAYMOND WEIL
GENEVE
Flamenco
5370S/BLU
5570S/BLU

Stainless Steel
or combinations of
Stainless Steel
& 18K Goldplated,
Water resistant
to 90 Ft.,
Sapphire crystal,
Expansion clasp

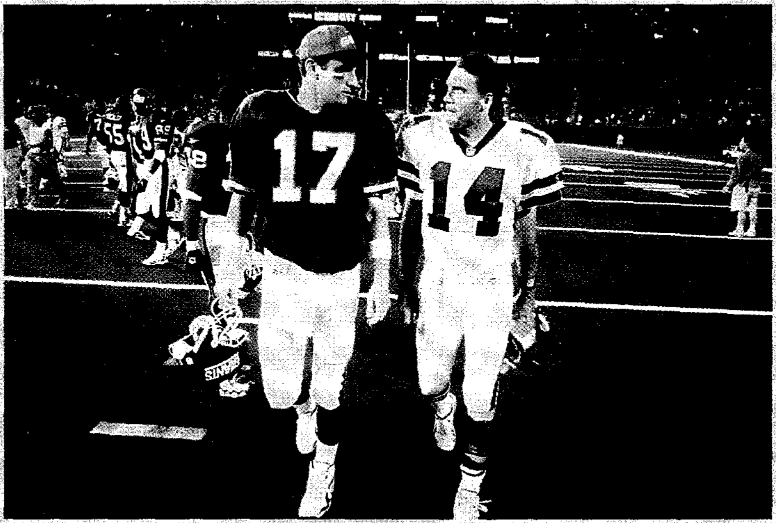
Neiman Marcus

ELECTRONIC REPRODUCTION PROHIBITED

New York's No-Namath Quarterbacks

Peyton Manning was supposed to have been the New York Jets' other savior this season. Savior No. 1, Bill Parcells, had the first pick in the draft and was all set to nab the University of Tennessee quarterback who had achieved folk-hero status before ever taking a professional snap. Unfortunately, Manning did what folk heroes are supposed to do. He passed up the big-city bucks and stayed in school.

This means that once again, New York—the only city with two NFL teams—still lacks a quarterback who can outshine the neon memories of Broadway Joe. Instead, we've got a couple of Jersey kids with prominent bruises. Neil O'Donnell of the Jets is from Madison; the Giants' Dave Brown is from Westfield. Both are multimillionaires playing in front of their friends and neighbors, but it's hardly been a local-boy-makes-good story for either one. First, the local boys have to make good.



Comparing bruises: Brown and O'Donnell talk shop after Giants-Jets preseason game.

When O'Donnell signed a $5 million–a–year contract with the Jets before last season, he became the fourth-highest-paid player in the league, joining the ranks of Troy Aikman, Steve Young, and Drew Bledsoe. It was a shocking contract, as if O'Donnell were simply going to will himself into that top echelon, or the Jets were going to pay him into it.

Indeed, O'Donnell was a risky choice for a town like New York. The burly six-foot-three-inch Maryland graduate is almost phobic about the limelight. He shuns camera crews and often wears a beard, even though his agent, Leigh Steinberg, has advised him that the Aikman-level sponsors prefer a cleaner look. For years, O'Donnell had been considered a lunch-pail type who handed the ball off to star running backs like Barry Foster and stayed out of trouble. But two years ago, he had a breakthrough. The Steelers' offensive coordinator Ron Erhardt (now in the same role for the Jets) installed a complex, aggressive scheme featuring, at times, four wide receivers, and O'Donnell rose to the challenge, proving himself a skilled passer and a gritty leader. He finished fifth in the AFC in passing in 1995 and outdueled the Indianapolis Colts in the conference-championship game.

Sadly, the game that followed was the big one, and for O'Donnell, Super Bowl Triple-X was indeed obscene. O'Donnell threw three interceptions, including the two infamous second-half strikes that hit Dallas cornerback Larry Brown right in the numbers. Miraculously, however, O'Donnell emerged not as the Bill Buckner of football but as a very, very rich man.

His new life as a Jet started even uglier. In the season opener against Denver, O'Donnell was sacked eight times. Five games later, he separated his throwing shoulder, and then, just as he was about to return to the lineup for game thirteen, he pulled his right calf muscle and was done for the season.

This year, Jets fans can wager against a repeat performance. The Jets are winning in the preseason, and Parcells has voiced his support for O'Donnell. Still, the coach has also been suspiciously willing to praise backup Glenn Foley, who had a stellar preseason.

"Neil O'Donnell is a guy who needs to be coached on what to do with the football on every play," says Ron Jaworski, the former Philadelphia Eagles quarterback and current quarterback connoisseur for ESPN. "But put the right cast around him, and he can be very productive."

The "right cast" issue has been every bit as pressing with the Giants' Dave Brown. And he, too, can look forward to better things. New coach Jim Fassel is a respected offensive guru who has installed a quarterback-friendly system based on short, high-percentage passes. "Dave's developing," Fassel says. "I see his personality coming out."

Giants fans will believe it when they see it. In 1992, Giants management surprised them by drafting an unheralded Duke quarterback with a shooting guard's build. "When I drove through and saw big Giants Stadium, I said, 'This is what I wanted to do my whole life,' " Brown gushed at the time. But as a local kid who grew up watching Phil Simms, he should have known that it can take a decade to win over crusty New York fans. Still, Giants management seemed perfectly patient. "When you have an opportunity to help your club down the line, you pull the trigger," said George Young, the Giants' general manager, explaining the selection of Brown.

The problem is, "down the line" is still somewhere down the line. Brown sat for two years before finally taking the starting job from Simms in 1994. Known as a fiery competitor in college, Brown did manage a 9-7 winning season his first year. But subsequent 5-11 and 6-10 records brought ominous cameo performances by backups Kent Graham, Tommy Maddox, and Danny Kanell. The first two are now gone. Kanell, a big-time winner at Florida State and a crowd favorite, remains, and could well have the starting job by the end of the season if Brown doesn't produce.

"The jury's still out on Dave Brown," says Jaworski. "His major problem has been his lack of accuracy. It's one of those things that doesn't come naturally."

Jaworski adds, "I don't think Dave is a Favre-Young-Marino type that can just go out and carry a football team. He has to play within the system. But if you stay within the Fassel system, it's been proven that you can be an effective quarterback."

So Brown enters 1997 with reason for hope. So does O'Donnell, who will have one of the most talented receiving corps in the league, particularly if rookie Dedric Ward continues to develop. Brown, for his part, appears to finally have a game-breaking target—Ike Hilliard, the rookie from Florida. With talented backups waiting in the wings, neither O'Donnell nor Brown will get away with losing for much longer. "At the quarterback position," Jaworski chuckles darkly, "every game is make-or-break." ALEX WILLIAMS

Photograph by Pete Kuhns.

that you will be approached with unwelcome requests for money." One such request might come from Woodbridge Sterling Capital, a company that has neither a Woodbridge nor a Sterling in its employ and offers a nifty little deal to lottery winners: a lump sum of cash in exchange for the rights to their long-term payments (most jackpots are stretched out over decades). Next year, the firm plans to pool such payments and issue $20 million of securities to institutional investors—a sort of Lotto Bond. Providing that it can locate those lucky people.

"Press releases come out from the lotteries. There's a lot of public-record information, depending on the state," says James P. Allen, head of research at Woodbridge Sterling. (About sixteen states currently allow winners to sign over their payments; earlier this year, a lawsuit against New York State Lottery forced the agency to release the names and hometowns of prior as well as current winners.) "New Yorkers are very hard to find; they're very transient," Allen continues. "Wisconsin people stay at home. You can call ten years later and they're still there. They're very friendly: You can talk to the guy at the grocery store who sold the ticket and he'll say, 'Oh, those are my friends; they live down the road.' "

A telemarketer named Ian admits he encounters some resistance. "I think a lot of lottery winners do feel sort of like they won this money and now everyone's out to get them. There's a paranoia to winning a big prize like that, but for the most part, the people we do business with and the people who are interested in talking to us have a pretty good idea of what we do."

By its account, Woodbridge Sterling makes more than 200 such deals a year (many winners, it turns out, are heartbroken when they learn that their "million-dollar jackpot" entitles them only to much smaller annual checks, especially if they've already gone out and blown half of it.) Woodbridge Sterling already privately resells the "cash flows" to a small group of insurance companies. Bundling the payments like mortgages will make them more attractive to larger buyers, an idea that general counsel Mike Damore says "has been looked at by a lot of people. But we're the first folks I'm aware of who are going to market." Are Lotto Bonds part of the new breed of strange asset-backed securities, led by David Bowie and his future-royalties-based "Bowie Bonds"?

"That's a little more exotic," says Damore. "We're not nearly that cutting-edge. It's unusual only because it's never been done before. I think it will become like mortgages. It will be like, 'Okay, here's the fifteenth issue on the lottery people; I bought 'em last year, I'll buy 'em again.' " Ruth G. Davis

He's Having a Baby

At the book signing for 'Babyhood,' and at parties with Quincy Jones, OMC, and the Monkees.

Photographs by Patrick McMullan

Counterclockwise from above: Taisha Kuhtze, of the band OMC, Pauly Fuemana, and Sophie, a model, at OMC's concert at the Supper Club; Paul Reiser at Book Revue in Huntington, signing copies of *Babyhood*, a Rob Weisbach/William Morrow book; Grant Hill and Tamia, the Qwest recording artist, with Quincy Jones, who hosted Casino Night to benefit the Listen Up! Foundation at the Roseland Ballroom; Michael Skidmore and Gene Pressman at the preview (benefiting Housing Works) of the Barneys New York Warehouse Sale.

Above, Dominique Dawes, the Olympic gymnast, with Usher Raymond, the recording artist, at the Third Annual Vibe Music Seminar, held at the Waldorf-Astoria. Right, the Monkees (Mickey Dolenz, Davey Jones, and Peter Tork) at Bar 85 for a party following their concert. The party benefited LIFEbeat.

BLOOMINGDALE'S
EuroItalia srl Monza Mi Italy
Ph. Steven Meisel
DOLCE & GABBANA
Parfum
DOLCE & GABBANA

THE CITY POLITIC MICHAEL TOMASKY

The Brutal Truth

After the Louima beating, not even the mayor could ignore the racism in the NYPD. The question is whether Giuliani can use his pull with the cops to do something about it.

THE AVERAGE SCANDAL RUNS about three days in the papers—maybe a week if there's a sex angle, maybe even a little longer if the wronged party is being handled by Howard Rubenstein. Political scandals, a subspecies that attracts less-than-average interest, need a lashing wind under their wings to stay aloft for more than two days.

Yet here we are, nearly a month after the demented violation of Abner Louima inside the 70th Precinct station house, and the story is still exploding across the news pages. Some have said that the Louima case is a gift of the silver-platter sort for Rudy Giuliani's pratfalling political foes. That's not quite right—the act was so obviously and plangently horrifying that even Giuliani had to agree to swift action and discipline. A gift to Democrats would have had just a few more grays—a white cop shooting a black teenager under murky circumstances, let's say, which would have seen Giuliani crouching into his usual cops-can-do-no-wrong position, giving the Democrats an opportunity to raise police brutality as their instrument with which to bludgeon him.

As it is, though, Giuliani has been able to capitalize on the case's unambiguous nature. In the days immediately after the attack, he handled things impressively—when he said, at a press conference with Police Commissioner Howard Safir a few days after the story broke, that cops who believed their duty was to the Blue Wall of Silence rather than to the oath they took should turn in their badges and "find another way to make living," he made himself the kind of force for decency that he's been at his best moments: overcoming the imperatives of ethnic politics to try to clean up Little Italy's San Gennaro festival, for example, or reminding New York that a couple of would-be terrorists planning to blow up a subway station should not be confused with an entire religion or people.

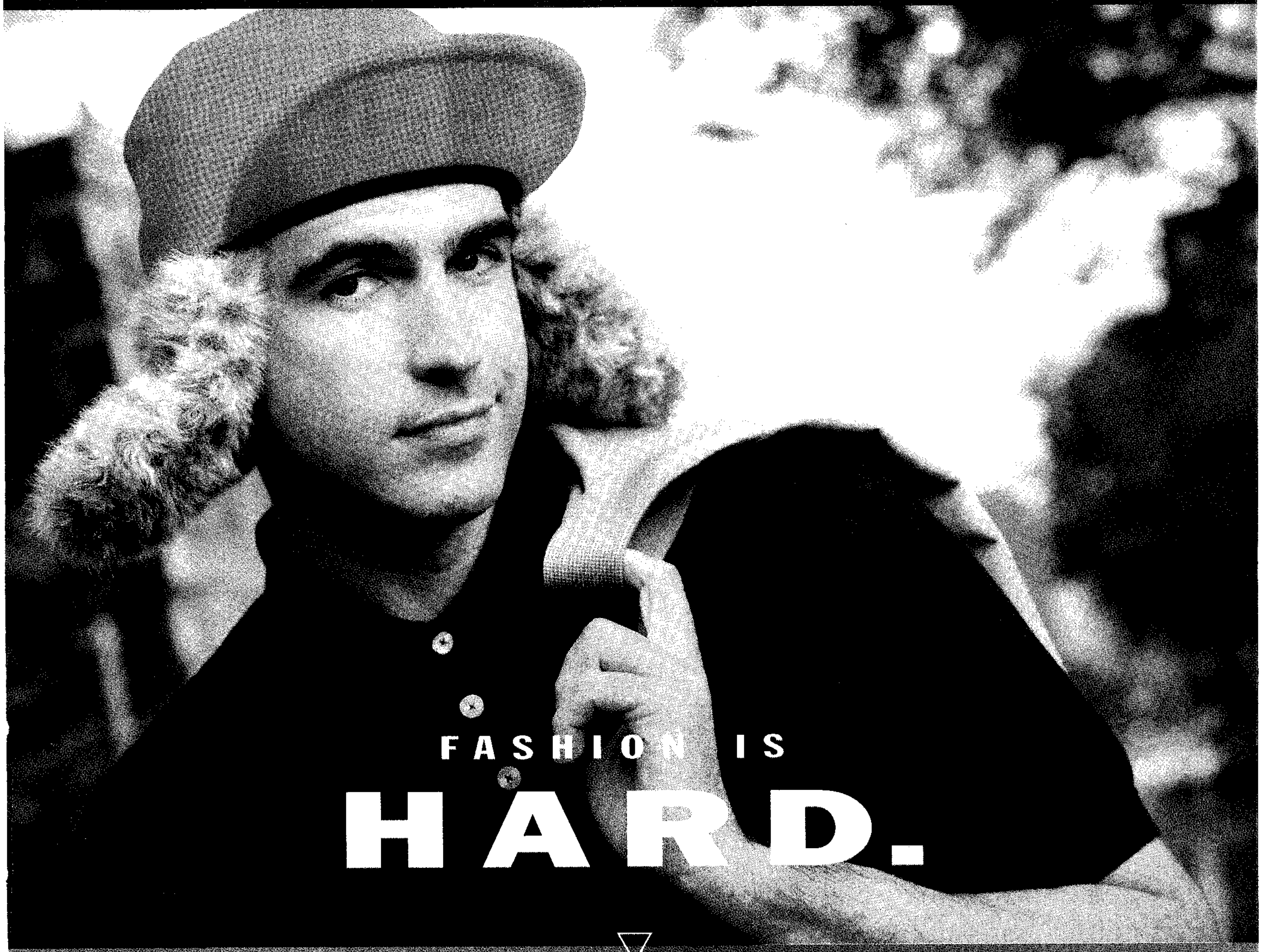
Of course, there is the view that, with respect to this particular issue, he had quite a bit of ground to make up. His reaction to brutality charges in the past has typified what's worst about him: his willingness to say whatever he feels like saying in the face of countervailing facts, his tone-deaf response to matters in which race is at the core. His defense last year of the acquittal of Officer Francis Livoti, who had strangled Anthony Baez in the Bronx after a football Baez was tossing took a fateful bounce onto the hood of Livoti's car, was tortuous, arcane, and reaching.

Yes, he's instituted the "Courtesy, Professionalism, and Respect" program to teach cops a gentler notion of public service. Some have dismissed it as so much P.R., but New York Urban League president Dennis Walcott, who co-chaired the CPR advisory panel, says, "I think they were genuinely interested in finding out answers." In theory at least, precinct commanders are held accountable for crime *and* for brutality complaints. But commanders will hold cops accountable for brutality only when they feel heat from above. If Giuliani and Safir have been applying such heat, they've been doing it very privately.

FOR 30 YEARS, CRIME HAS CONSUMED cities, and, for the better part of 30 years, no one came up with many good ideas of what to do about it. The right has argued that commission of crimes, like the cashing of a welfare check, was a signpost of moral lassitude worthy only of a crackdown; so society spends more on prison construction than on school construction, and pandering half-wits produce "solutions" like three-strikes laws, which in California has resulted in the lifetime incarceration of a man whose third felonious strike was the stealing of a slice of pepperoni pizza (this actually happened, though the judge later relocated his sanity and made the man eligible for parole).

The left, meanwhile, has held to the belief that crime is a function of poverty. Common sense supports this on one level—if everyone made, say, $25,000 a year, no one would have much of an in-

Photograph by Frances M. Roberts.



CHASE

BANKING IS
EASY.

Chase Better Banking.℠ Now with the Chase Banking Card, the ATM card you can use to buy things. So even if you didn't get to an ATM, you can still get what you need at over 14 million locations where MasterCard® is accepted. Wouldn't it be nice if everything in your life were that easy? To find out more, call 1-800-CHASE24 or stop by any of our 500 branches.

CHASE. The right relationship is everything.℠

© 1997 The Chase Manhattan Bank. Member FDIC.

ELECTRONIC REPRODUCTION PROHIBITED

centive to steal anything (let's give the Commies their due on this one: Crime in the USSR *was* low). But the left has not been able to forge such a world here, and I daresay won't in the foreseeable future.

So along come Giuliani and William Bratton and Safir. Building on the theoretical work of criminologist George Kelling, they instituted policing based on order control. The Nixonian ring of this phrase should not be overinterpreted—the point of quality-of-life policing is not to lock up the coloreds and the pinkos and the longhairs and throw away the key, but rather to maintain civic order in public places. And crime is down by more than 40 percent. Defying the right's nostrums, the decrease came without a death penalty (true, the state now has one, but it didn't when Giuliani took office, and it's a very remote consideration for criminals, anyway), and without three-strikes laws. Defying the left's, it was achieved while poverty was very much alive and well, while the unemployment rate remained near 10 percent. There are of course factors other than policing strategies that have contributed to the nationwide crime reduction—among them demographic changes and abatement of the crack epidemic. But there is evidence to suggest that the cities that have instituted quality-of-life policing on a broad scale, New York chief among them, have enjoyed the most success.

When you take cops out of cruisers and make them walk the streets, they're going to have more contact with citizens. More contact means more arrests and more messy situations averted before they reach the boiling point—in many ways, as Kelling notes, good police work can't be measured by statistics because good police work means solving problems before they get to the stage where an arrest needs to be made.

The reduction, though, has come at a price (a price that editorialists and business leaders and the civic elite never pay). More contact also means more brutality. Kelling says it doesn't have to work this way, but he sees New York's reality for what it is. "If it's done well, as I describe it, then it doesn't necessarily mean you're going to have problems with abuse," he says. "But if you simply add 7,000 cops and put them out there, then the fact that there's more abuse isn't really a surprise."

Particularly when you put them out there with the kind of tacit encouragement Giuliani gave them. It's nothing he said. Rather, it's everything that he never said: As brutality complaints increased and cops' roles in high-profile cases came under occasional scrutiny, Giuliani almost never made any sort of aggressive statement that brutality and racial aggression wouldn't be tolerated.

His critics have seen in this a thoroughgoing conspiracy of racism. That's a little over the top, but at the same time, the mayor himself has too blithely dismissed complaints about police racism that have often seemed real: Blacks and Latinos simply offer too much anecdotal evidence of this for it to be dismissed. One has the suspicion that, rather than being an aberration, the torture of Louima is merely a far more grotesque version of the sort of thing that happens more often than most (white) people care to think about. This is a problem any mayor should treat seriously, and Giuliani has often been indifferent to it, and occasionally hostile.

At the same time, he can claim that minority neighborhoods are safer than they've been in years because of his policies. He's right to make such a claim. But why isn't it possible—or why isn't it the goal—to take Kelling's advice and have a force that is both more active and more benign?

New York must continue quality-of-life policing. It's worked. Research by criminologists such as Wesley Skogan of Northwestern University shows that all people, across lines of race and class, support active policing and order maintenance. And—one of the many paradoxes of this complicated issue—the poor people, who are more likely to be victims of police brutality, are the same people who gain most from the reduced crime rate.

But what the city—what Giuliani—has to do is force a new attitude among cops. "Alienation between cops and communities works for criminals," says Stanley Crouch, an appointee to the new mayoral task force on brutality. "The criminals with badges and without them."

He's exactly right; and it's up to the cops, who are public servants, after all, to begin the entente. They won't do it without being pushed by Giuliani, who, unlike the city's liberal politicians, has the department's trust and can construct a finer-grained message that both lets cops do their jobs and tells them they'd better stay within the law. For a man who'll be seeking higher office and needs to be thinking about a legacy, cutting crime in half *and* curbing brutality could come in fairly handy. Whether he does it depends on which Giuliani takes charge here. ■

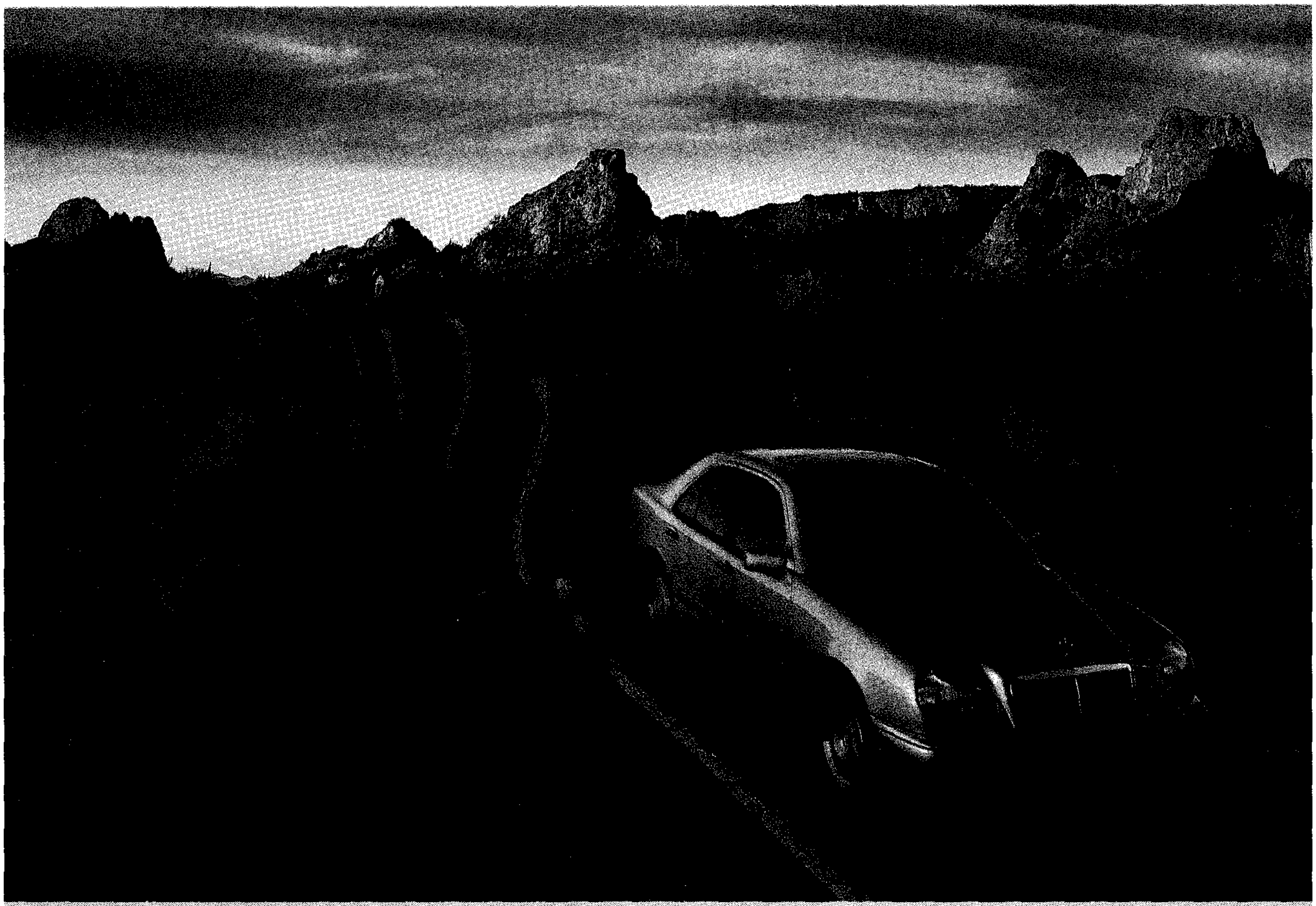
Mercedes-Benz
Tri-State Dealers

NEW YORK
Bayside
Helms Brothers, Inc.
Brooklyn
Sovereign Motor Cars, Ltd.
Goldens Bridge
Estate Motors, Inc.
Long Island City
Silver Star Motors, Inc.
Nanuet
Kea Motor Car Corp.
New York City
Mercedes-Benz Manhattan, Inc.
Rockville Centre
Lakeview Auto Sales & Service, Inc.
Roslyn
Rallye Motors, Inc.
Smithtown
Competition Imports, Inc.
Southampton
Country Imported Car Corp.
Wappingers Falls
Friendly Motorcars
White Plains
Pepe Motors Corp.

NEW JERSEY
Bridgewater
Millennium Automotive Group, Inc.
Edison
Ray Catena Motor Car Corp.
Elizabeth
Cumming Motors
Englewood
Benzel-Busch Motor Car Corp.
Fairfield
Globe Motor Car Co.
Freehold
David Michael Motor Car Corp.
Lawrenceville
Princeton Motorsport, Inc.
Little Silver
Contemporary Motor Cars, Inc.
Morristown
Powers Motor Co.
Newton
Intercar, Inc.
Paramus
Prestige Motors, Inc.
Toms River
TSE Motor Cars

CONNECTICUT
Fairfield
Continental Motors, Inc.
Greenwich
Imported Cars of Greenwich

©1997 Authorized Mercedes-Benz Dealers



Careful with your right foot.

Buckle up and hang on. Get ready for the head-snapping acceleration of a 275-hp V-8. Drive a Mercedes E420, and the road seems to get a lot shorter.*

E420 V-8

Visit your local authorized Mercedes-Benz dealer.

*Please always obey local speed limits and always wear your seat belts.

©1997 Authorized Mercedes-Benz Dealers

THE BOTTOM LINE LARRY BLACK

Divorce, Wall Street–Style

The same investment banks that push companies into ill-advised marriages often help them split up—at the usual fees. Shareholders, like children, suffer the consequences.

IT WASN'T SO LONG AGO THAT THE LETTERS *ITT* WERE PRACTIcally synonymous with *conglomerate.* So it's been more than a little ironic to watch this summer as the company that once epitomized corporate sprawl has frantically tried to shrink itself, dumping hotels and sports teams at fire-sale prices and announcing for the second time in three years that it will slice itself into three parts. Desperate to keep ITT out of the hands of rival Hilton Hotels, CEO Rand Araskog—once among America's most avid acquisitors—has discovered the joys of demerger.

ITT is hardly alone in this divorce court. Other conglomerates assembled in the sixties and seventies are breaking up, and some of the more notorious corporate Romeos in the eighties have started to get rid of their trophy wives: General Motors, for example, spinning off Ross Perot's Electronic Data Systems and Hughes Aircraft; Sears parting ways with Allstate and Dean Witter; and American Express divesting itself of Lehman Brothers and Shearson.

If Wall Street in the eighties was a happy stand-in for Reno, arranging quickie marriages for lovesick corporate suitors, it is now eagerly granting these disillusioned sugar daddies one-stop divorces. The synergy, it seems, just wasn't there after all. And investment bankers are bent on undoing the previous decades' work of their colleagues.

The verdict is in on the merger orgy of the past fifteen years, and it's not a happy one: A staggering 65 to 75 percent of these corporate couplings have lost money, says Mark Sirower, author of the just-released book *The Synergy Trap.* And the cost of splitting up has been staggering. Ill-fated matches have subtracted an astounding $90 billion from shareholder value in the past fifteen years. Witness the fallout from one quintessential merger fiasco: Quaker Oats's 1994 purchase of Snapple for $1.7 billion. After fumbling various turnaround attempts, Quaker Oats finally passed Snapple off on Nelson Peltz's holding company Triarc for $300 million. (Triarc also owns RC Cola.)

These losses don't even factor in the cost of Wall Street's prenuptial counseling—the fees paid to the investment banks that advised the ravenous companies in the first place. If a good three quarters of all mergers since the early eighties stand to be dismembered, says Sirower, then that same proportion of the $20 billion to $25 billion in advisory fees earned by M&A bankers in that period—$15 billion to $19 billion—was also wasted.

It's Wall Street that has made money on these bad marriages coming and going. Lazard Frères advised Quaker Oats on the original Snapple deal; Goldman, Sachs got the call to pick up the pieces. The bankers on the front end of a merger flop—who are, after all, being paid to provide a professional opinion on the wisdom of the transaction and the fairness of its price—would normally be replaced when the company finally throws in the towel and acts to cut its losses, says Morton Pierce, a mergers attorney at the law firm Dewey Ballantine. He adds, "It's pretty unthinkable that an adviser associated with a bad deal would be called on to handle the spin-off."

But that's precisely what happened when network software maker Novell bit the bullet on its doomed takeover of WordPerfect. Last year, Novell unloaded most of WordPerfect on Corel for $200 million with the help of Morgan Stanley bankers—less than two years after chief executive Ray Noorda bought it with the help of Morgan Stanley bankers for $855 million just days before his retirement.

In Novell's case, the decision to dump WordPerfect was made by Noorda's successor, so perhaps Morgan Stanley can argue it was merely following orders. But the same cannot be said of its involvement in the most expensive merger disaster of our time, AT&T's hostile 1991 takeover of computer manufacturer NCR Corporation, which it recently spun off.

Morgan had been AT&T's main banker since the turn of the century, and served as sole adviser on the

(continued on page 51)

Illustration by Paul Corio.

Fall Cable Preview

Highlights of this season's exciting cable lineup

Summer may be winding down, but Fall's cable lineup is heating up. Renowned for its intelligent, irreverent, and innovative programming, cable TV caters to viewers with eclectic tastes for world premieres, original pictures, blockbusters, comedy, sporting events, live performances, and topical news shows. Take a sneak peek at the upcoming season.

Beverly Hood Allen
[illegible] Director

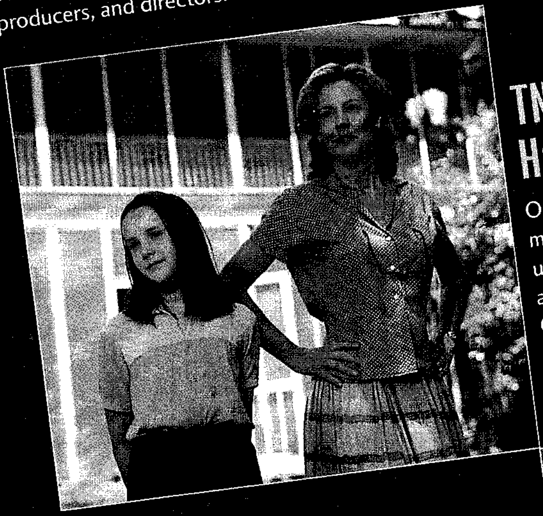
Christy Casamassima
[illegible] Editor

Robyn Lash

Lauren Paige Kennedy

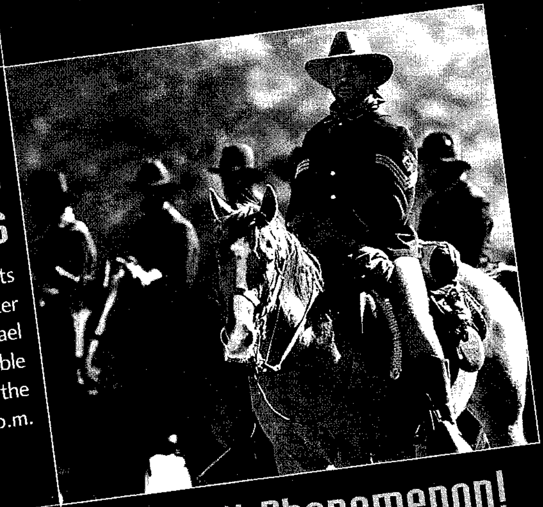
TNT

Less than 10 years after its debut, Turner Network Television holds cable's prime-time ratings crown. TNT offers an event-driven schedule of blockbuster Network Television Premieres, a great Sunday Night lineup of NFL games, National Television's most extensive NBA schedule, and original films and miniseries that attract Hollywood's top writers, actors, producers, and directors. Here is a look at the upcoming original movies from TNT, The Best Movie Studio on Television.



TNT Original
Hope

Oscar-winner Goldie Hawn makes her directorial debut with this moving coming-of-age story. *Hope* depicts how a young girl growing up in the segregation-era South bravely challenges a town to confront an unsettling truth. Featuring a powerful ensemble cast, including Christine Lahti, Jena Malone, Catherine O'Hara, Jeffrey Sams, and J.T. Walsh. **World Premiere:** Sunday, October 19 at 8:00 p.m.



TNT Original
Buffalo Soldiers

Buffalo Soldiers tells the powerful story of the great Black cavalry units which served valiantly in the post-Civil War West. Executive producer Danny Glover leads a strong cast, including Timothy Busfield, Michael Warren, and Mykelti Williamson, in director Charles Haid's unforgettable look at heroic men whose courage, integrity, and dignity were put to the ultimate test. **World Premiere:** Sunday, December 7 at 8:00 p.m.

TNT's Cult Phenomenon!
Babylon 5

Looking ahead to 1998, TNT becomes home to one of the most popular and critically acclaimed series of the decade—*Babylon 5*. TNT begins its *Babylon 5 Era* with a World Premiere of the first feature-length B5 adventure, *In the Beginning*. TNT will also present *Babylon—The Series* and the long-awaited *Fifth Season*.

TNT's slate of 1998 original movies also includes *Everything That Rises*, directed by and starring Dennis Quaid, *The Day Lincoln Was Shot* with Rob Morrow and Lance Henriksen, and *Glory And Honor*, starring Delroy Lindo.

a young writer
pitches
a script,
within days the script
is a
hot property,
prompting
bidding wars,
bargaining and more attention than a
plunging
neckline at cannes.

in three days the script is
optioned
for two mil...
and then put in a drawer
for the rest
of its
short life.

That's Hollywood...and that's TNT's ROUGH CUT, the new Thursday night series that's translating the movie industry for viewers nationwide. ROUGH CUT delivers the stories that the movie industry obsesses about and its viewers want to know.

before they go to the theaters,
movies go to
roughcut TNT

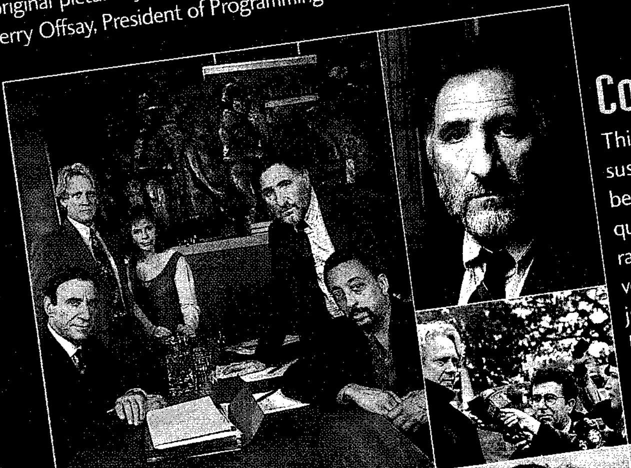
Thursdays 7:30(PT) / 10:30(ET)

check out your own private hollywood at www.roughcut.com

©1997 Turner Broadcasting System, Inc. A Time Warner Company. All Rights Reserved.

Showtime

Showtime Networks Inc. (SNI) is a leader in premium entertainment, delivering four distinctly different networks. SHOWTIME has exclusive Hollywood hits, powerful original programs, and is America's No. 1 boxing network. THE MOVIE CHANNEL is the original all-movie service, with daily movie marathons and at least two original movie premieres each month. FLIX airs unforgettable movies from the '60s, '70s, and '80s—movies you grew up with. SUNDANCE CHANNEL, under the creative direction of Robert Redford, airs the full spectrum of new independent films—features, documentaries, shorts, and foreign cinema. This season, Showtime offers original pictures you won't see anywhere else. "Our fall lineup is centered around compelling, issue-oriented entertainment," says Jerry Offsay, President of Programming at Showtime Networks Inc. For more information, call your cable or satellite company.

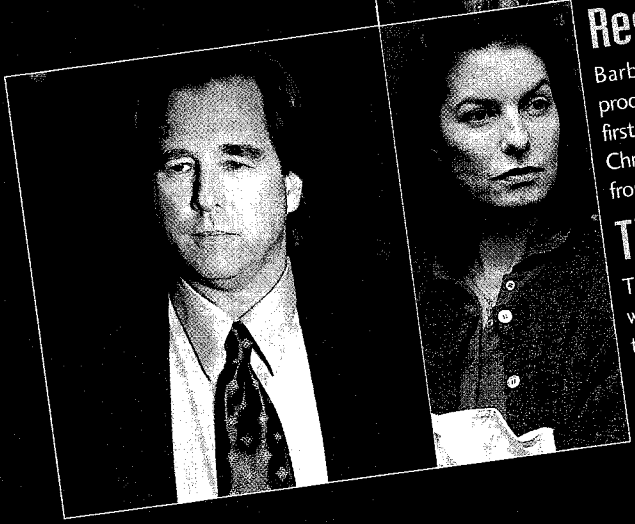


Color of Justice

This Showtime Original Picture posits four black youths suspected of murder against a white female victim. What begins as an open-and-shut case of carjacking and homicide quickly escalates into a media circus as the press plays "the race card." Dividing loyalties and fanning the flames of a volatile issue, the media provokes an enraged husband to take justice into his own hands. Starring Gregory Hines, Judd Hirsch, F. Murray Abraham, Bruce Davison, and Lisa Pelikan. **Airs:** September 9 at 8:00 p.m.

Elmore Leonard's Gold Coast

Bequeathed $15 million, a young widow's inheritance is contingent upon her remaining faithful to her mobster husband's memory. This proves difficult when she falls for a man searching for a fresh start and a fortune of his own. A Showtime Original Picture starring David Caruso, Marg Helgenberger and Jeff Kober. Directed by Peter Weller. **Airs:** September 28 at 8:00 p.m.



Rescuers: Stories of Courage

Barbra Streisand and Cis Corman served as executive producers on *Rescuers: Stories of Courage—Two Women*, the first in a trio of Showtime Original two-hour films focusing on Christians who put their lives on the line to help rescue Jews from the Holocaust. **Airs:** October 5 at 8:00 p.m.

The Defenders: "Payback"

The first of two Showtime Original Pictures based on the Emmy-winning 1960s courtroom series. When a convicted child molester returns to his hometown after serving his full sentence in prison, the father of a girl he molested years ago kills him in revenge. Starring Beau Bridges, E.G. Marshall, Martha Plimpton, and guest-starring John Laroquette. **Airs:** October 12 at 8:00 p.m.

TMC Original MENNO'S MIND

JUMANJI

the movie channel
100% pure movies. 100% pure fun.

THE BIRDCAGE

SHOWTIME 01 002

New Original Series
STARGATE SG-1

JERRY MAGUIRE Exclusive

SHOWTIME

SHOWTIME CHAMPIONSHIP BOXING

New Original Series
THE HUNGER

Maybe you don't need a bigger TV, just bigger programs.

THE SHOWTIME NETWORKS

BODY HEAT

THE FRENCH CONNECTION

STIR CRAZY

FLIX
MOVIES YOU GREW UP WITH!

LONE STAR

THE SPITFIRE GRILL

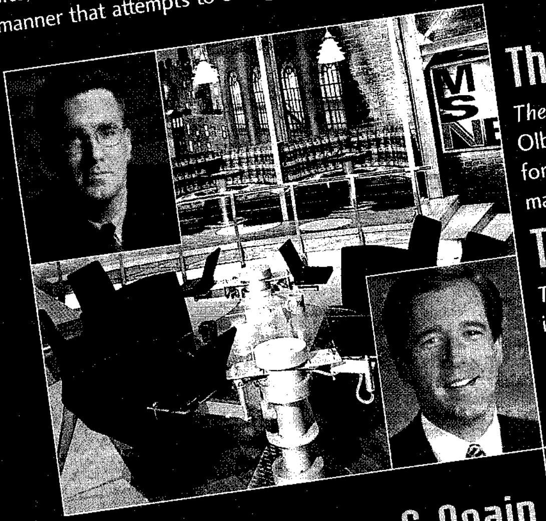
WELCOME TO THE DOLLHOUSE

sundance channel®
The best of new independent film.

©1997 Showtime Networks Inc. Showtime, The Movie Channel and FLIX® are trademarks of Showtime Networks Inc., a Viacom Company. All rights reserved. Sundance Channel is a registered trademark of Sundance Television, Ltd. Sundance Channel L.L.C. authorized user. Stargate SG-1™ Metro-Goldwyn-Mayer Inc. Stargate SG-1 ©1997 MGM Worldwide Television Inc. All rights reserved.

MSNBC

MSNBC combines the world-class reporting of NBC News with the cutting-edge technology of Microsoft to bring viewers the first 24-hour integrated cable and Internet news service. Household names such as Tom Brokaw, Katie Couric, Don Imus, Matt Lauer, Jane Pauley, Stone Phillips, and Brian Williams lend cachet and instant credibility to this exciting partnership. In its inaugural year, MSNBC repeatedly beat other information sources in breaking big stories—first with the TWA flight 800 crash, first with the O.J. Simpson civil trial verdicts, first with the Cunanan story—to name a few. MSNBC's award-winning Internet site, www.msnbc.com, has recently been redesigned to pull together interactivity, personalization, and convergence in a manner that attempts to change the conventional face of news on the Web.



The Big Show

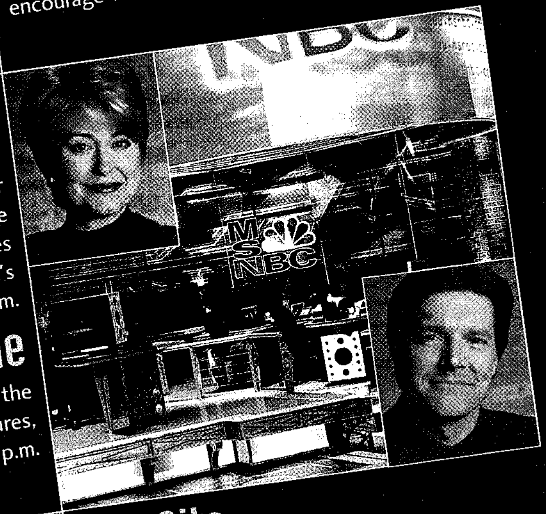
The Big Show debuts October 1 with former-ESPN anchor Keith Olbermann as host. This general-interest news program provides a forum for Olbermann's dry wit and acerbic commentary on newsmakers and heated political issues. **Airs:** weeknights at 8:00 p.m.

The News With Brian Williams

The News With Brian Williams builds upon the established appeal of its anchor, presenting an eclectic mix of interviews, correspondent reports from throughout the world, and interactive components that encourage viewer participation. **Airs:** weeknights at 9:00 p.m.

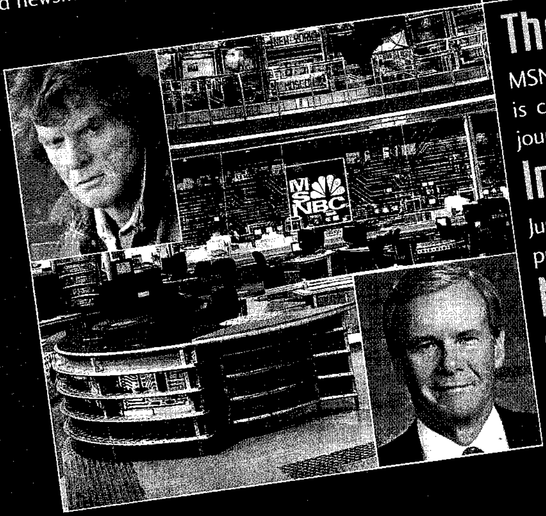
Time & Again

Sharing decades of archival footage from NBC News, ever-popular host Jane Pauley takes an historical walk through the milestones of the second-half of the 20th century in *Time & Again*. Pauley examines events such as the Civil Rights Movement, the royal wedding, JFK's assassination, and more. **Airs:** weeknights at 10:00 p.m.



Weekend Magazine

On *Weekend Magazine*, Stone Phillips presents highlights from the week's most intriguing *Dateline* NBC reports, investigative features, and newsmaker profiles. **Airs:** weekends at 9:00 p.m.



The Site

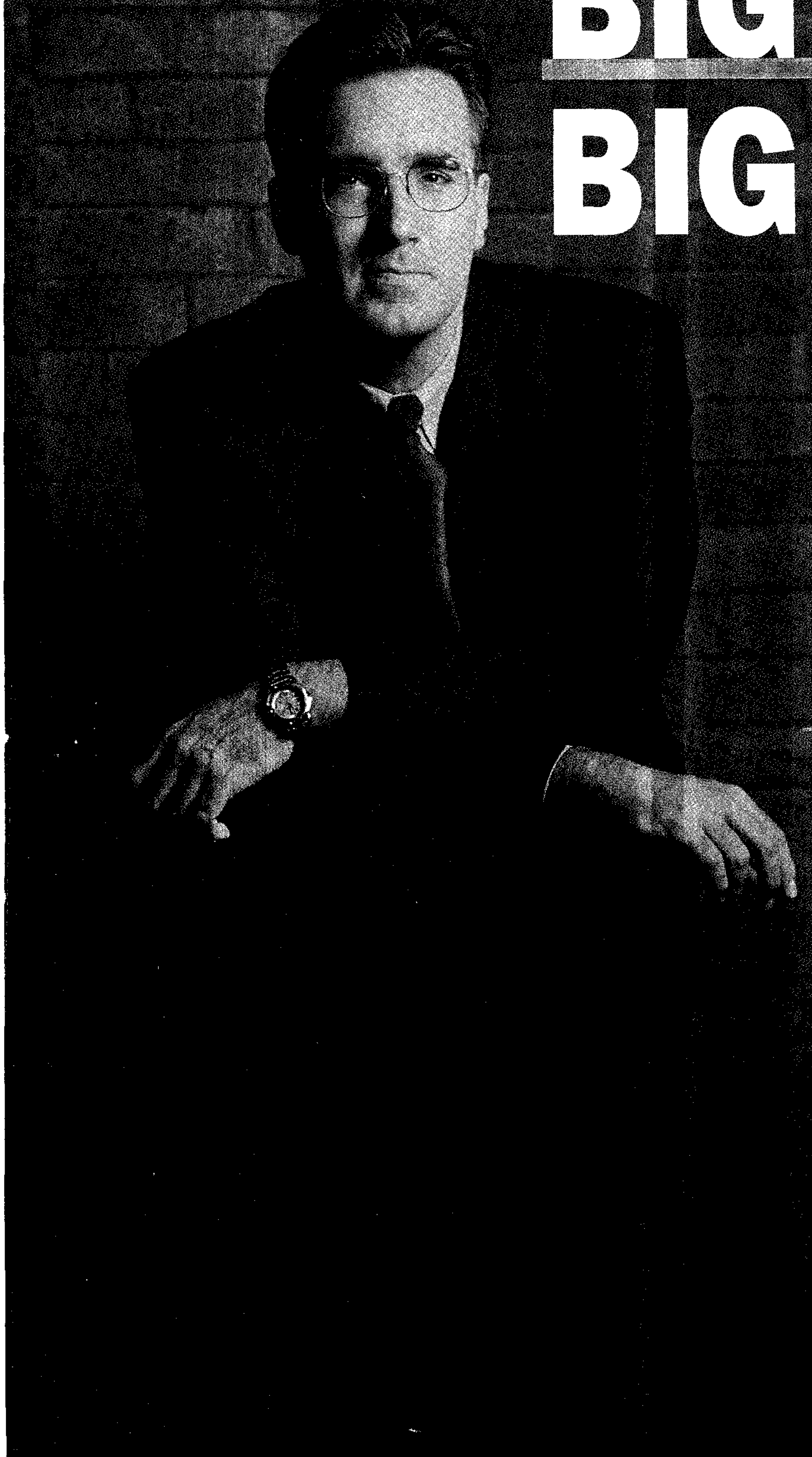
MSNBC's *The Site* is a nightly program that explores how technology is changing our world. Host Soledad O'Brien leads viewers on a journey into the new media world. **Airs:** 7:00 p.m.

Imus ON MSNBC

Jump-start every morning with the simulcast of Dom Imus' popular radio program, *Imus in the Morning*, on MSNBC from 6:00 a.m. to 9:00 a.m.

NBC News

MSNBC uses the extensive resources of NBC News throughout the day—including its exceptional roster of correspondents and anchors, NBC's more than 200 affiliated stations, and NBC News Channel—to deliver comprehensive coverage of important events all over the world.



BIG NEWS.
BIG SHOW.

Now watch Keith Olbermann as he goes one-on-one with today's biggest newsmakers.

The Big Show with Keith Olbermann

Weeknights at 8pm ET, PT
Starting October 1st
Channel 54 in N.Y.C.

MSNBC NEWS

When You Really Want To Know

@ www.msnbc.com

LOG ON, CALL YOUR CABLE OR SATELLITE PROVIDER...OR USE YOUR REMOTE TO FIND MSNBC.

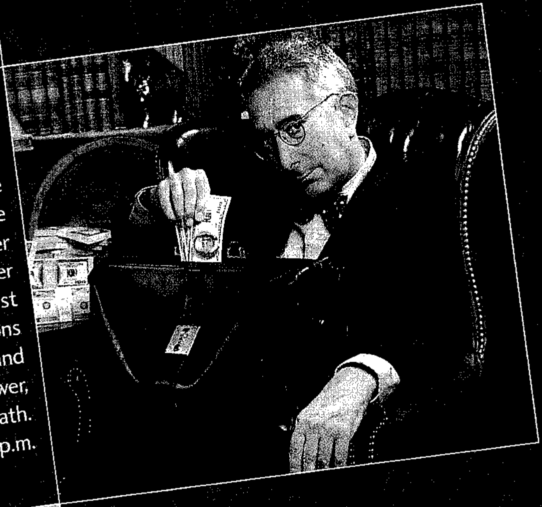
Comedy Central

Comedy Central is the only 24-hour, all-comedy network that spotlights the best in stand-up, sketch, movies, animation, improvisation, and variety. Its award-winning programming is seen in more than 44 million homes nationwide. For information on how to order Comedy Central, call your cable provider.

the
DAILY
show

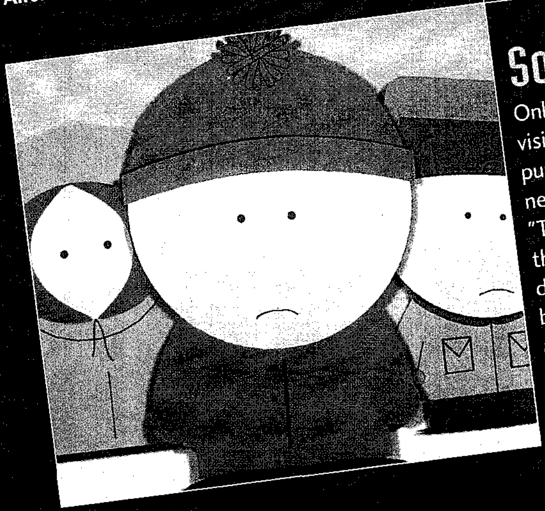
The Daily Show

This late-night laugh-fest, hosted by funnyman Craig Kilborn, was dubbed "TV's hippest half hour" by *TV Guide*. *The Daily Show* takes a comedic look at news, trends, and current events, with a wry point of view. The show includes actual news footage, taped packages, in-studio guests, a live audience, and on-the-spot reporting. The highlight of the show is "Five Questions," in which Kilborn quizzes his celebrity guests on a battery of unorthodox subjects, attempting to uncover their true personalities (Goobers vs. Raisinets? What is the Beaver State?). **Airs:** Sunday-Thursday 11:00 p.m



Win Ben Stein's Money

Outsmart the class know-it-all — and steal his lunch money while you're at it in Comedy Central's *Win Ben Stein's Money*, hosted by Pepperdine University professor, Hollywood actor, and former-Nixon speechwriter Ben Stein. An all-around "smart guy," Stein is allotted $5,000 per episode— the very purse contestants are attempting to win. Guest and host are pitted against one another as they consider questions from categories such as "Don't Put Decartes Before The Horse" and "There's A Right Way And A Hemingway." For each correct answer, contestants earn a cut of Stein's cash—incurring his grumbling wrath. **Airs:** Monday-Thursday at 7:30 p.m. and 11:30 p.m.



South Park

Only in modern animation do third-grade boys face alien abductions, visits from the Grim Reaper, and the psychotic musings of a hand puppet named "Mr. Hat." *South Park* is the twisted, morbidly-funny new series from the creators of the underground animated classic, "The Spirit of Christmas." Set in South Park County, Colorado, it's the story of four kids—the leader, the fat boy, the brain, and the destitute daredevil (who dies in every episode)— daily facing the bizarre, the disgusting, and the unexplainable. Upcoming storylines are entitled "Cartman Gets An Anal Probe" and "An Elephant Makes Love to a Pig." **Airs:** weeknights at 10:00 p.m.

Welcome To The Party
the DAILY show
the DAILY show

FASTER. DEEPER. HARDER. LONGER.

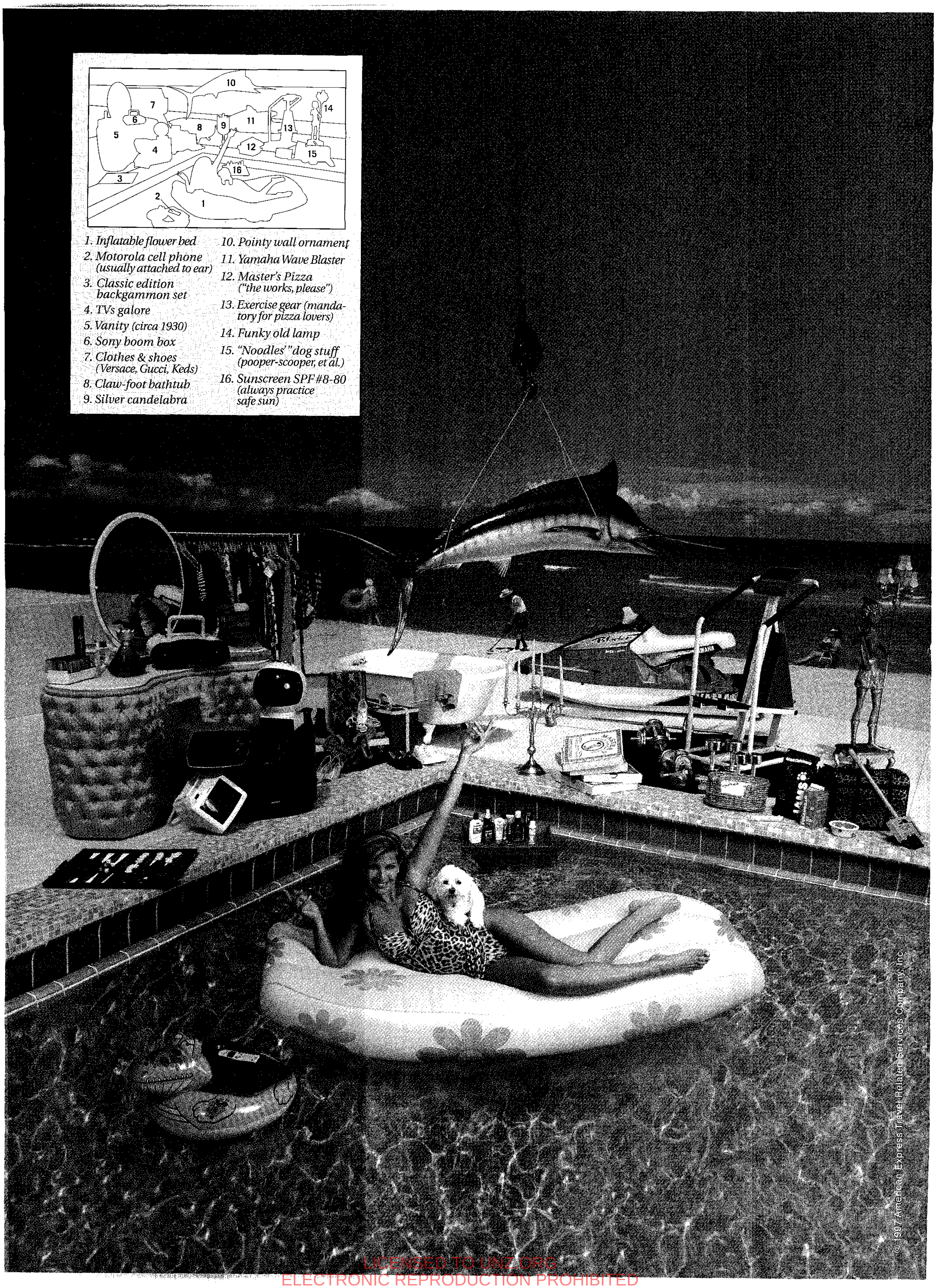
WE'RE PASSIONATE ABOUT OUR NEWS.

GET YOUR DAILY DOSE OF SANITY. PLUS NEWS. CELEBRITIES. AND IMPECCABLE GROOMING. WITH HOST CRAIG KILBORN.

***THE DAILY SHOW.* Every Mon-Thur @ 7 & 11pm E/P.**

SAVE WORLD SANITY!
COMEDY CENTRAL®

©1997 Comedy Partners. All rights reserved. Internet address: http://comedycentral.com



1. Inflatable flower bed
2. Motorola cell phone (usually attached to ear)
3. Classic edition backgammon set
4. TVs galore
5. Vanity (circa 1930)
6. Sony boom box
7. Clothes & shoes (Versace, Gucci, Keds)
8. Claw-foot bathtub
9. Silver candelabra
10. Pointy wall ornament
11. Yamaha Wave Blaster
12. Master's Pizza ("the works, please")
13. Exercise gear (mandatory for pizza lovers)
14. Funky old lamp
15. "Noodles'" dog stuff (pooper-scooper, et al.)
16. Sunscreen SPF #8-80 (always practice safe sun)

© 1997 American Express Travel Related Services Company, Inc.

A CARDMEMBER GOES SHOPPING

DAISY FUENTES

{*Fashion Diva, Veejay, Backgammon Nut*}

The American Express® Card
is for living life, not just going
through the motions. Case in
point: Daisy Fuentes.
She's a turbocharged social
butterfly, a focused career woman
and the girl next door. The Card
helps Daisy do more because it's
welcomed in millions of places,
for everything from cellular
phones to inflatable rafts.
So Daisy can talk business
one minute and chill out the next.
Ah yes, it's a beautiful thing.

{ You can find stuff like Daisy's at these places: }

Old Navy
Bloomingdale's
Stein Mart
The Home Depot Expo Design Center
Lord & Taylor
Macy's
Lady Foot Locker

{ And if you're in Daisy's corner of the world, Miami, Florida: }

Jet Ski of Miami
Miami Twice Vintage
BrandsMart USA
Non-Stop Furniture
The Dog from Ipanema
Master's Pizza
Sedano's Pharmacy
Mars Jeans

To apply, call 1-800-THE-CARD
or visit www.americanexpress.com

AMERICAN EXPRESS
3712 348618 95006
DAISY FUENTES

do more
AMERICAN EXPRESS®
Cards

continued from page 40

court-ordered breakup of Ma Bell back in 1984. When AT&T chief executive Robert Allen decided to chase after NCR in late 1990—after the phone giant had lost more than $2 billion in its own computer business—he did so with Morgan's advice, eventually paying $7.4 billion, a premium of about $4 billion over NCR's market cap.

After racking up $3.85 billion in losses on NCR in the following five years, Allen called in four people to solve the problem: AT&T's chief financial officer, its general counsel, its outside legal adviser, veteran mergers lawyer Martin Lipton, and Morgan Stanley managing director Jeff Williams, then the firm's telecommunications head and lead AT&T banker. They recommended spinning NCR off to AT&T shareholders, something the company did on New Year's Eve in a deal that valued the division at—surprise—almost exactly $3.4 billion, a little less than what NCR was trading for when AT&T started making overtures.

Morgan, which had already made $62.8 million in fees from AT&T in the nineties alone, not only got the call to clean up after the original mess but also was assigned the bigger task of organizing the $21 billion initial public offering and spin-off of the company's equipment-manufacturing arm, now known as Lucent Technologies.

Equally dubious was AT&T's choice of deal co-manager: Goldman, Sachs, which had been NCR's adviser during the 1990 to 1991 takeover battle. The two firms went on to split an estimated $58 million in underwriting fees alone.

Morgan's telecom-M&A specialists refuse to discuss the investment logic behind the original merger, or justify advising Allen to do precisely the opposite a few years later. A colleague at a rival bank, however, offered this blunt assessment: "In this business, management theories—synergy, vertical integration, strategic fits—are completely at the service of generating fees. Bankers will provide whatever rationale is necessary to get the deal done."

There are plenty of other firms that are now advising on the demerger of assets they earlier agreed should be bought. All of which raises the question of how much responsibility—if any—they're shouldering for failed deals, and whether there isn't some conflict of interest when they accept more fees to redress the damage.

Indeed, many of those conglomerates amassed in the sixties and seventies maintain long-standing relationships with a single investment bank. They can hardly be accused of "churning" deals to generate fees. "I think the key issue in my mind is the amount of time that has passed since the original merger," says Harvard Business School investment-banking professor and mergers expert Samuel Hayes.

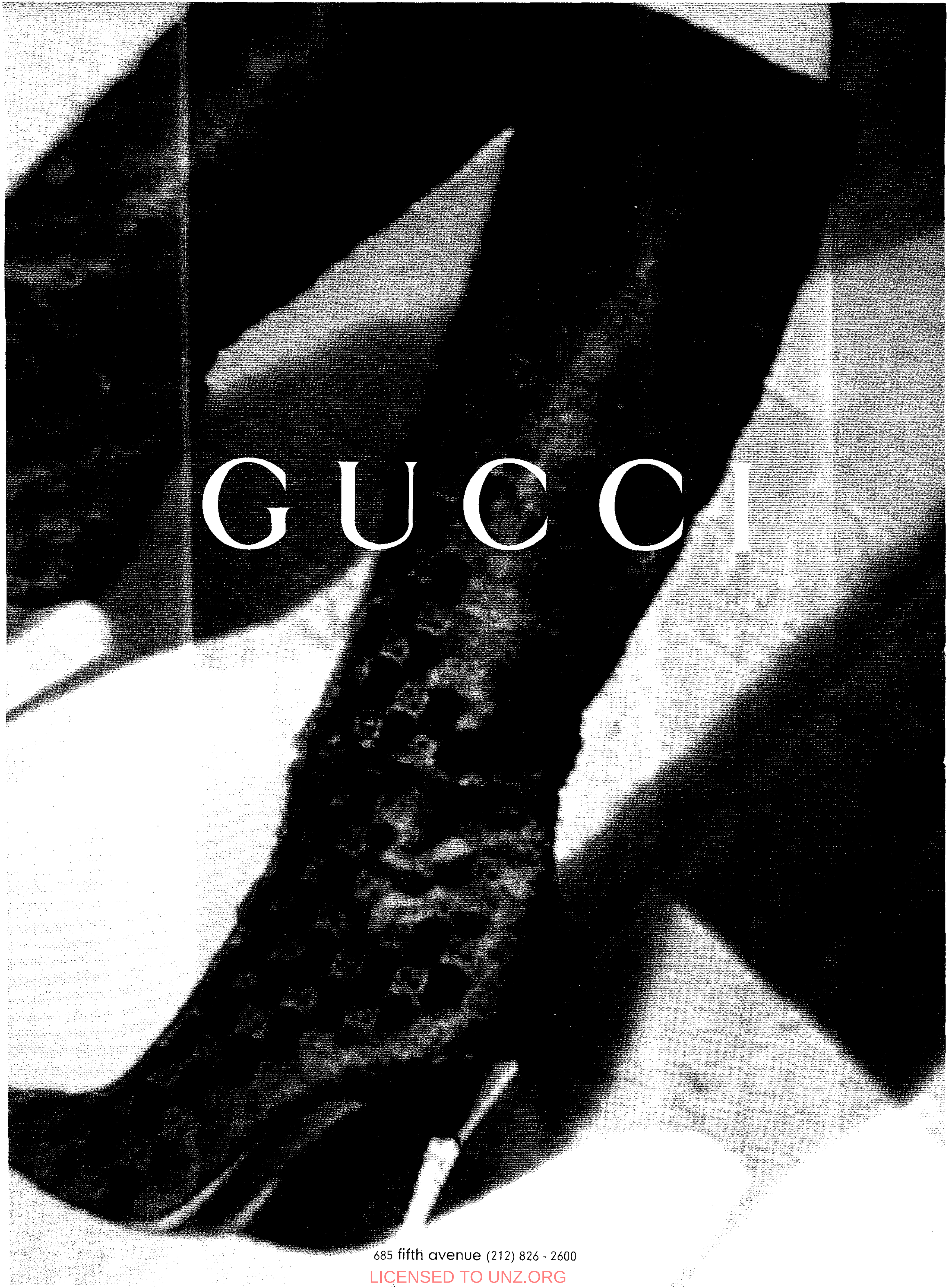
In cases where advisers pitched a deal that went bad, or in other ways are at least partly responsible for a client's making an ill-advised transaction, Hayes suggests that the fees accrued as these firms repair the damage should be deeply discounted. But the chances of that happening are remote.

The problem is certainly not about to go away. Mergers these days are more likely to be billed "strategic," designed to take out a company's biggest competitor and slash overlapping costs. But that doesn't stop some old hands from being skeptical. "We're putting them together now," says one Wall Street M&A specialist who has handled some of the recent multi-billion-dollar electric-utility deals. "Four years from now, we'll be taking them all apart."

Indeed, the Street is already beginning to talk about *re-mergers*, the reassembly of monopolies that have been forced apart, or at least kept apart, by government regulations that are now crumbling. The new tolerance for cross-ownership of the media, the erosion of the Glass-Steagall laws that separate banking and broking, the deregulation last winter of the telecommunications industry—all have made deals possible that only a few years ago would have been unthinkable. Now Citicorp and American Express can talk about merging, Disney can buy Cap Cities/ABC, and the seven Baby Bells, hived off from AT&T thirteen years ago, can flirt with tying the knot again.

Four of them have already paired off, and the biggest, SBC Communications, has held merger talks with AT&T, its former parent. If that $50 billion deal comes to pass, corporate restructuring in the telecommunications business will have come full circle, with Wall Street earning handsome payouts every step of the way.

It looks like AT&T's Robert Allen has a yen to reincarnate the old Ma Bell, the one born a century ago, hacked apart in 1984, diversified in 1991, and then cut to pieces again in 1996, all with the help of Morgan Stanley. Guess which investment bank must be applauding Allen's latest big idea? ▬



685 fifth avenue (212) 826 - 2600

DANCE FOOD ARCHITECTURE CLASSICAL POP MUSIC SHOPPING

FALL PREVIEW

TELEVISION

MOVIES POLITICS BOOKS THEATER

NIGHTLIFE ART

Autumn in New York: Broadway openings, the Film Festival, new restaurants and shops, even (not again!) the Stones. A selective field guide to the best—and the worst—of our mad season.

EDITED BY JEREMY GERARD & GEORGE KALOGERAKIS

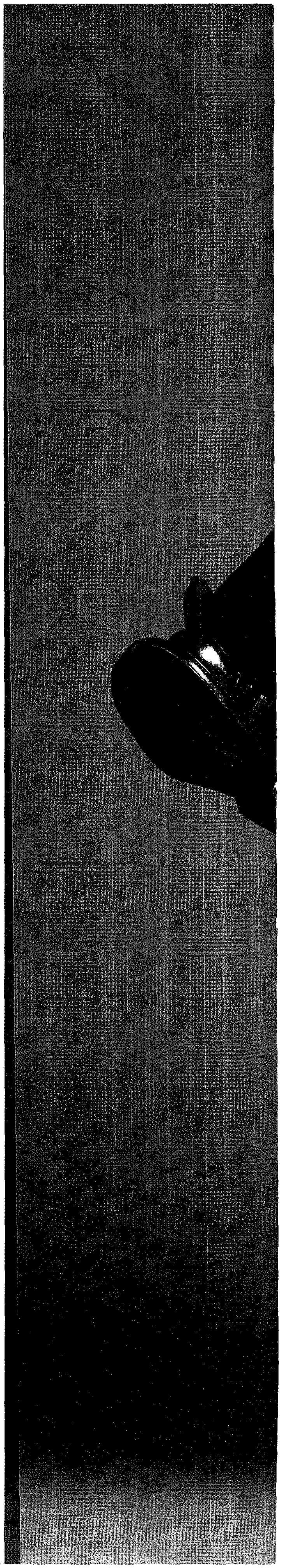
KEVIN KLINE
THE SWEET HEREAFTER
FALL PREVIEW
THE HORSE WHISPERER
THE ICE STORM
ANASTASIA
SEVEN YEARS IN TIBET
GWYNETH PALTROW
DAVID MAMET
U-TURN
THE HOUSE OF YES
GREAT EXPECTATIONS
MOVIES
L.A. CONFIDENTIAL
WOODY ALLEN
MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
KRISTIN SCOTT THOMAS
DAVID FINCHER
TITANIC
QUENTIN TARANTINO
THE JACKAL
A LIFE LESS ORDINARY

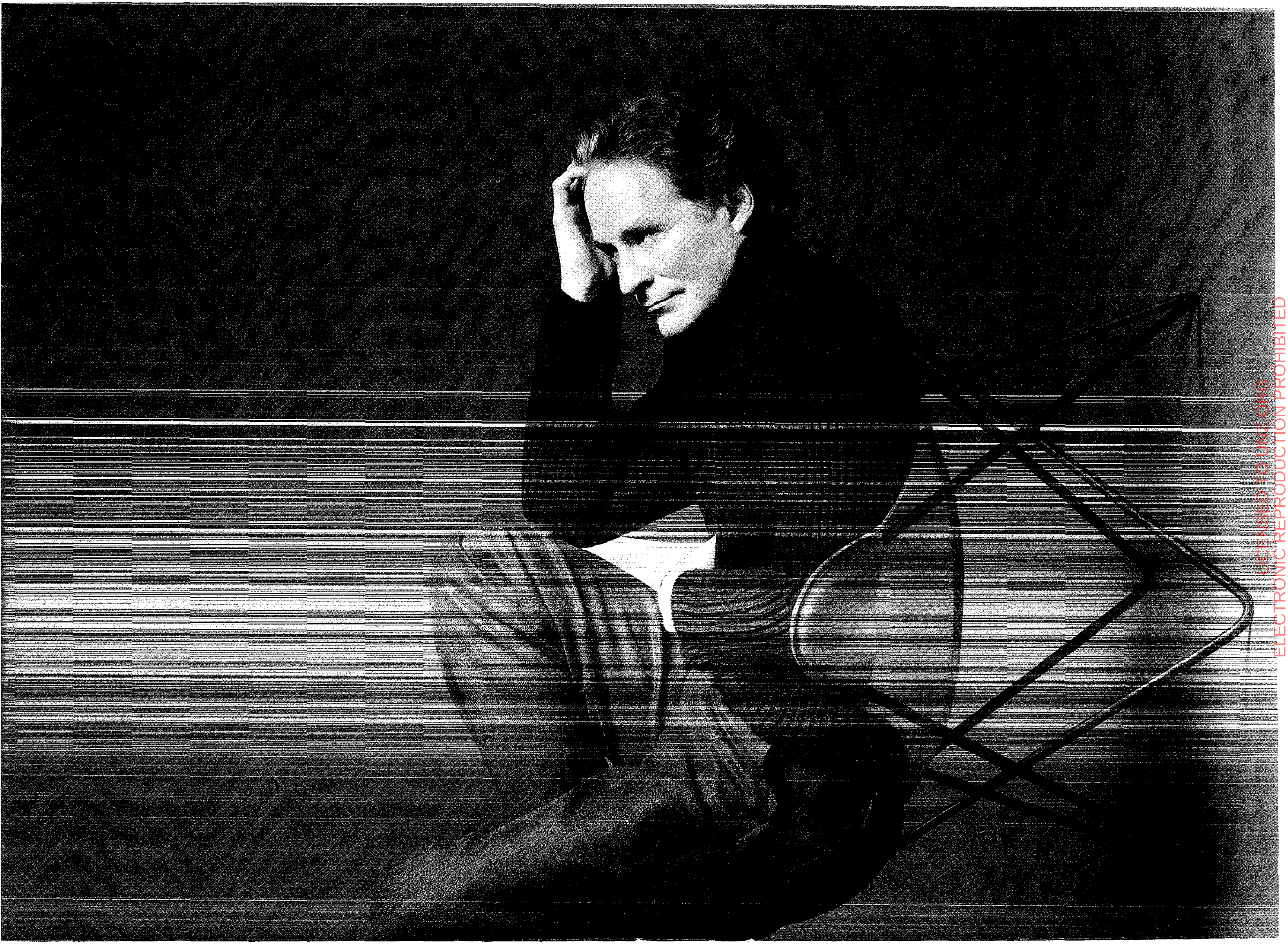
MR. DECLINE

BY JAMES KAPLAN

HERE IS KEVIN KLINE, TALL AND HANDSOME AND SLIGHTLY STRANGE AROUND THE edges, walking through Manhattan, unnoticed. Through Lincoln Center: unremarked. Astor Place: undetected. Dead-center midtown, a long stroll west on 54th Street: not a frisson of recognition. ■ This is not the standard New York oh-yeah-it's-you. This is invisibility. What are we to make of it? Of the fact that the man who is arguably our finest all-around actor, the man who was called "the only successor to Olivier" by a director at the Royal Shakespeare Company, a leading man in the prime of his life and career—that this man is as glass on the streets of New York City, the very cradle and crucible of his fame? ■ This fall, Kevin Kline has two major movies and a Broadway opening: *In & Out,* co-starring

PHOTOGRAPH BY NIGEL PARRY/CPI





FALL PREVIEW MOVIES

Joan Cusack, Matt Dillon, Debbie Reynolds, and Tom Selleck, in which he plays an Indiana high-school teacher outed on the Academy Awards telecast by a former student turned movie star; and *The Ice Storm,* co-starring Sigourney Weaver, the Ang Lee–directed adaptation of Rick Moody's novel about Watergate-era family breakdown in the plush Connecticut suburbs, which will open the New York Film Festival on September 26. And at the Vivian Beaumont Theatre, Kline will star as one of the Western canon's prickliest malcontents in Chekhov's *Ivanov,* which kicks off the season at Lincoln Center Theater on November 20.

He also turns 50 in October, an age at which, for many men, the seismic rumblings of mortality shake the moorings of contentment. Yet at 49 and five sixths, Kevin Kline seems oddly well moored. For one thing, he married relatively late, eight years ago, after what appears to have been a long and diligent investigation of the possibilities of bachelorhood. For another, he married Phoebe Cates, a woman whose mere gimlet-eyed presence tends to turn David Letterman, and men less noted, into stammering simps. And then there are his children with Cates (who's currently on extended parenthood leave from her own acting career): Owen, 5, and Greta, 3. Kline loves acting, a lot; he appears to love his wife and children somewhat more. "He's constantly weighing his family versus work," says Kline's longtime friend and frequent collaborator (*The Big Chill, Silverado, I Love You to Death, Grand Canyon, French Kiss*) director Lawrence Kasdan. "Not much work will win out."

And yet his famous Hollywood nickname predates his life as family man. "His agent told us he turns down everything," says Ang Lee, laughingly recalling an indecisive early meeting with the actor. "At his agency they call him 'Kevin Decline.' "

"I'm spoiled," Kline says, as he lounges on a white couch in the artistic director's office at Lincoln Center Theater. "That place"—he points out the window, across the street to the Juilliard School—"spoiled me because for six years [including the four years he toured with the Acting Company] I did a wide variety of roles. It was not about finding what you do best and marketing it. It's about being an actor. The fun in repertory is doing different things, and one hopes the audience delight in seeing that the guy who was in *Lower Depths* is now in *The School for Scandal.*" He mentions *Fierce Creatures,* the comedy in which he played both a tough-as-nails New Zealand media magnate and his bumbling fool of a son. "A lot of people didn't know I was playing the father," Kline says. "I like disappearing like that at times."

At times is an important phrase in that sentence. Keep your eye on that phrase. Invisibility is a mixed pleasure at best for any star, no matter how artistically pure, and for Kevin Kline it has a poignancy all its own. For the question of his invisibility, willed and unwilled, inevitably leads to the subject of his career—which, to most people, mainly means his movie career—and its alleged dissatisfactions. "Alleged" because Kline is reasonably sure he himself is not dissatisfied. If he's dissatisfied about anything, actually, it tends to be with people who ask him what's gone wrong with his movie career.

"Why aren't you a bigger star?" he asks himself, momentarily morphing into a hopelessly dense, squinty-eyed journalist. "I don't know," he answers, as himself, shaking his head. He laughs. "What a question to ask! Probably because of the material I choose. It certainly couldn't be because of my talent, which, you know, is vast . . . boundless, I'd like to think."

Lying on the couch, he has subtly shifted his carriage while purring the end of the last sentence, raising his chin and assuming a Barrymore-esque profile. He has, when storytelling, a silken vocal quality reminiscent of his friend Steve Martin's: Kline is a demonically insidious verbal and physical comic, his looks and carriage and dignity frequently preventing the onlooker from knowing until too late that the rug has been effortlessly yanked away. His talent *is* vast, and—though he hates to talk about it—the essence of it is this: Kline is a great comedian in dramatic disguise; he is a superb dramatic actor who never loses sight of comedy.

IN A WAY, HIS TWO NEW MOVIE ROLES ARE different sides of the same coin. *In & Out* calls for dramatic ballast in a broad comedy (in one scene, Kline's Howard is stunned by his own response to a passionate kiss delivered by Selleck's tabloid-TV reporter); *The Ice Storm* demands comic sympathy in bleak surroundings. "I cast the whole film around Kevin," Ang Lee says. "He was the ideal choice to play Ben, who is unfortunately a pathetic character—laughable, embarrassing for his kids. I wanted someone who could play the part and get away with sympathy."

"This script exists slightly off the ground, and Kevin has the ability to take flight," says *In & Out* producer Scott Rudin. "But he also has an unbelievably difficult job to do—he has a responsibility to the story, to get you in on the joke. With some of his biggest stuff—the moments of real comic desperation—because he could hit the ball so fast, the possibility of topping the previous moment was more than it usually is. His tendency is to want to go

Kline with Wilford Brimley, Debbie Reynolds, and Joan Cusack in Frank Oz's *In & Out*.

Photograph by Andy Schwartz/Paramount.

Previous page: styling by Kim Debus for Jam Arts; prop styling by Leah Levin.
Grooming by Genevieve for Sally Harlor. Sweater, pants, and shoes by Prada. Chair from Troy.

to that place, but also to be real."

He's six foot two and star-handsome, he has strong currents of the leading man's vanity, but some equally strong internal faculty continuously reminds him of the humor thereof—the vanity of vanity. And then there's an even stronger external faculty: Cates. "When we have dinner with friends, we always seat Kevin with his back to the mirror; otherwise, he's lost in his own world," she says, with patent affection and a touch of pity. "He's *extremely* vain. But he's fairly honest about it; he doesn't try to deny it at all."

Kevin Kline looks like a leading man, but not like a movie star: No tan. No mousse. No tucks. He wears no jewelry, in earlobes or elsewhere, apart from a thin gold wedding band. On the several occasions we meet, he dresses in virtually the same nondescript middle-class getup: scruffy boat shoes, khakis, white un-logoed polo shirt or long-sleeve T. He carries scripts and reading matter in a green canvas Land's End satchel. Something in him is constantly striving to be unnoticed and noticed at the same time.

He is a nonesuch, and nonesuches are inconvenient. We prefer our male stars to signal, instantaneously, a clear characteristic: Heroic Vulnerability. (Corollary: Crazily Heroic Vulnerability.) Madcap Rebelliousness. Irrepressible Zaniness. Droll Watchfulness. Kevin Kline's great strength and strange weakness as a star is that he can, and frequently does, communicate all of the above *at the same time,* or at the very least by quick turns. Very quick turns. It's a quicksilver quality, bankable in its own modest way (his acting fee is reputed to be in the low single millions); it has prevented Kline from being a superstar yet has led to a good, solid, medium-size movie career—so one of the first things to know is, Kevin Kline isn't complaining.

All right, he's complaining a little bit.

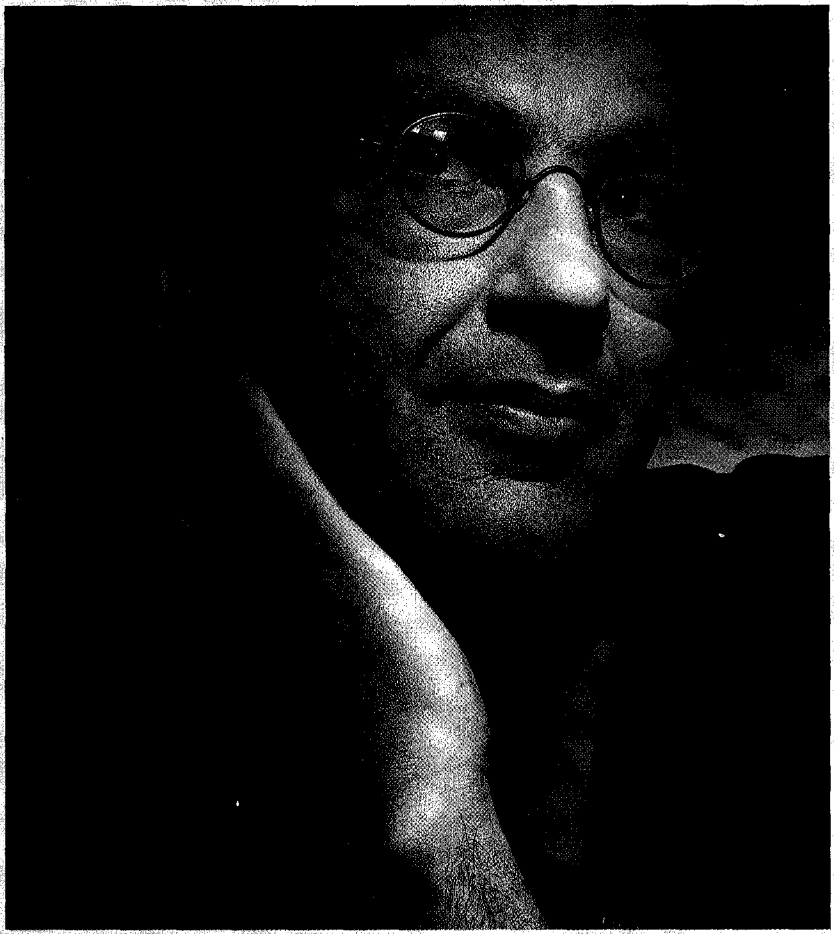
"Well, I wouldn't mind twenty million dollars every time I go to to work, sure," he says, momentarily serious. "Not because I absolutely have to have a chateau in the south of France but because, sadly, money is a great balm in this mad world. . . ."

The voice has changed slightly. Where is this going?

"If I had money, I could maybe do some good with it, you know?" Kline continues. "Put an end to world hunger. That would be the first thing—my own *personal* world hunger." Then, serious again: "I mean, it's nothing to joke about, really, but I would like to think that I could then give quite generously to charitable things, maybe have a foundation, help struggling artists or struggling bricklayers or struggling anyone."

SALVATION STORY

A GRIEF DESCRIPTION



Director Atom Egoyan's characters often draw lessons from tragedy.

GRIEF MAY BE THE MOST complicated and vexing emotion for any artist to explore: How do you make palpable a state that is, by its very nature, defined by absence? In *The Sweet Hereafter* (opening December 24), director **Atom Egoyan**—without so much as a gesture toward sentiment—elegantly strips bare the fragile bonds connecting the people in a small town devastated by the loss of most of its children in a school-bus accident. "This community is made up of people I couldn't ever have dreamed of," says Egoyan, who adapted the script from a novel by Russell Banks. "They were so beautifully etched; I was terrified of betraying or trivializing their spirit." Egoyan (best known for 1994's *Exotica,* which explored themes of loss and redemption on a smaller scale) opted to focus on two characters: The teenager Nicole, left paralyzed by the crash, and Mitchell Stephens, an ambulance-chasing attorney who is disconsolate over the uncertain fate of his drug-addicted daughter. "Stephens uses his pain as a weapon," explains Egoyan. "Nicole is able to learn from him and flip his lesson around to find her own truth." The result is a grounded elegy to the unique salvation found by those with the strength to confront death—both metaphorical and literal. "If spiritualism is the search for dignity and grace in light of insurmountable obstacles," Egoyan notes, "then the film is about that more than anything else."

MAUREEN CALLAHAN

Photograph by Edward Gajdel. Grooming by Victoria Dixon for The Artist Group.

Then he blinks at what's just come out. "But I probably wouldn't," he says. "I'd probably just get a chateau in the south of France and say 'Fuck you' to everybody and hightail it out of here."

"TESTING, ONE, TWO," HE INTONES, DEEP-voiced, into my tape recorder one afternoon, as I drive him north to his country place. "I'm here with Kevin Kline. He's now waxing just . . . metapretentious. Just—what's beyond pretentious? Parapretentious?"

Something in Kline is too smart for actor nonsense. (Something else in him likes it just fine.) There aren't a lot of stars—let alone regular citizens at large—who know, say, the difference between *torturous* and *tortuous.* He is, improbably, the product of a rigorous education by Benedictine monks in Catholic schools in his hometown of St. Louis. Kline says he even once considered—for around the same amount of time he considered becoming a professional soccer player—entering the priesthood. He thought about it "for three or four hours, at least," he says. "But it was a bit on the abstemious side for my taste."

The mind stutters a little. Kevin *Kline*? A *priest*? Catholic school? Isn't he—?

Half, is the answer. Kline's late father, Robert, who was Jewish, came from a wealthy family that owned a chain of retail stores in the Midwest. His mother, Peggy, is a child of working-class Irish-Catholics. His full name—ready?—is Kevin Delaney Kline. (In his essence, he bears a startling resemblance to Zooey Glass, the roguishly handsome half-Jewish, half-Irish actor brother of J. D. Salinger's Glass family.) "When I first came to New York, a director at Juilliard said, 'You know, you should use your middle name. Because Kevin Kline—you'll be cast in all these Jewish parts.' He said, 'Go with Kevin Delaney.' And I said, 'And do Sean O'Casey for the rest of my life?'

"I didn't know what Jewishness was," Kline says. "I had to research it when I played Nathan in *Sophie's Choice.* But then, you know, you sort of become an honorary Jew by being in the theater in New York. You start speaking Yiddish and start eating, you know, blintzes. And bagels. And Nova Scotia salmon. All these things that we never had."

Kline, who seems to have been slightly distant from his own father, found in New York something else he never had in St. Louis: a father-mentor, in the towering form of Joseph Papp.

"I remember meeting Joe," Kline says, smiling, over lunch at the Museum of Modern Art. It was " 'How do you do. Nice to meet you.' And then I met him a couple of other times at various functions. It was always 'Nice to meet you.' " His eyes widen at the memory of being nobody: *"I've met you before."*

Well, sort of. When he first came to New York in 1970, just before he entered Juilliard, Kline got a job in the ensemble of two New York Shakespeare Festival productions, *Henry VI* and *Richard III* ("I can carry a spear with the best of them"). At Juilliard, he became involved with Patti LuPone—a seven-year romance that continued after gradutation, when the couple, along with David Ogden Stiers and other alumni, became founding members of the Acting Company, the troupe that was the branchild of Juilliard paterfamilias John Houseman.

In 1978 Kline was the standby for Raul Julia's Macheath in Papp's production of *The Threepenny Opera* at the Beaumont. This was followed by an audition for the role of Bruce Granit, a preposterously vain thirties movie idol, in Harold Prince's musical *On the Twentieth Century.* Prince was wowed. "He came in and that was that," he says. Kline won his first Tony for *On the Twentieth Century.*

Not long after, Papp decided to mount *The Pirates of Penzance,* with Linda Ronstadt and George Rose, at the Delacorte Theater in Central Park. Papp first wanted Raul Julia to play the Pirate King, but Julia was busy with a movie. So Papp and his casting director Rosemary Tichler, who'd just seen Kline on Broadway, asked him to come down for a meeting at the Public. "Joe said, 'Nice to meet you.' I said, 'We've met, actually. I've worked for you. Twice.' But of course, I didn't really expect him to know me. Well, doing *Pirates,* we got to know each other. And around the middle of the run in the park, he said, 'Did you ever want to do Shakespeare?' "

Kline blinks, smiles. "I said"—he pauses a long time—" 'Yes. This is—what I want to *do,* chiefly.' "

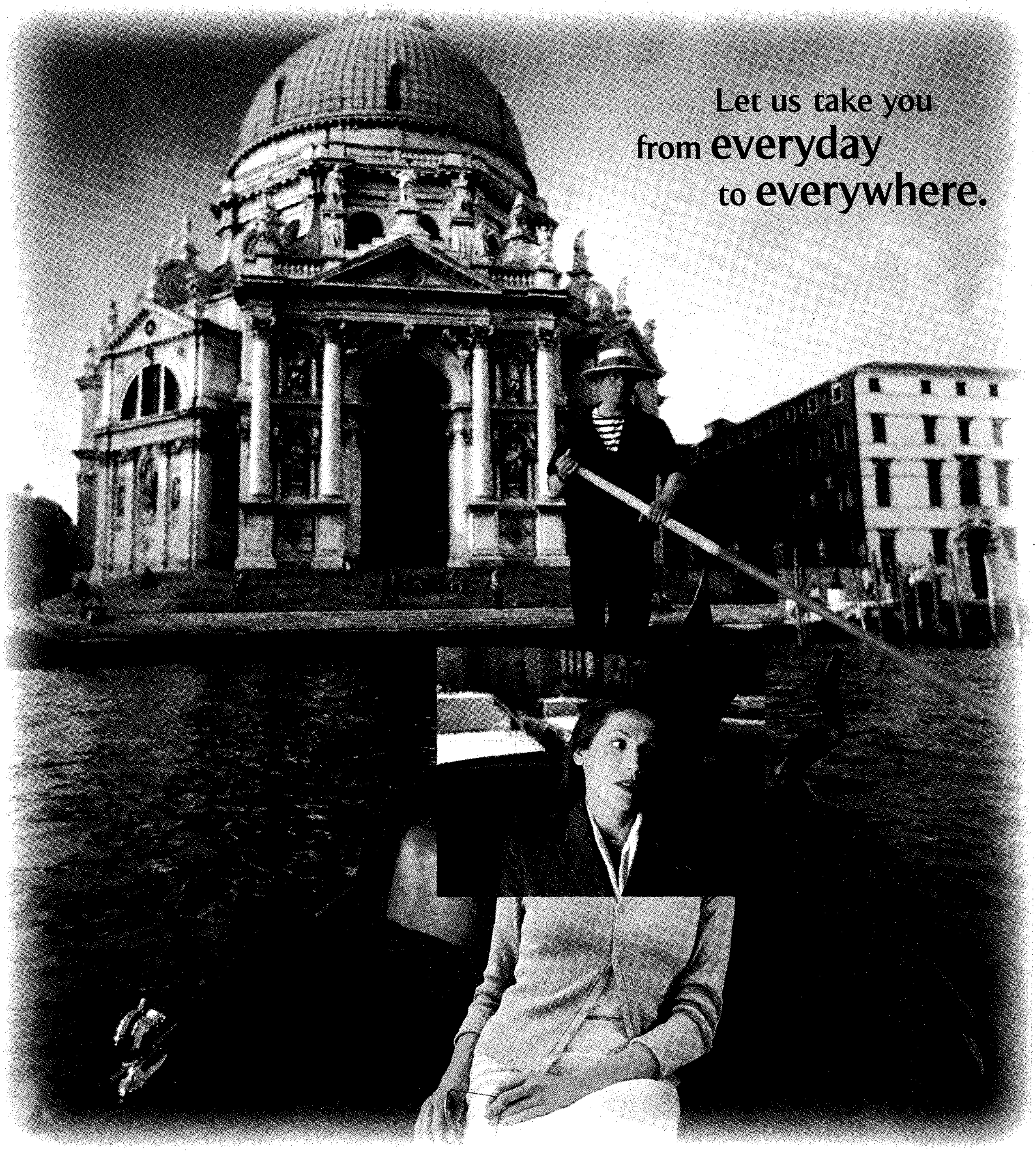
Papp told him to pick a play; he chose *Richard III.* That was followed by *Henry V,* and then by *Hamlet,* and *Hamlet* again.

"Joe was my champion," Kline says. "My father figure. My goad. Once you made a commitment to Joe, you don't pull out. He was very strict that way. If I said next summer I'd do *Henry V,* it didn't matter what movie they offered me."

Yet Hollywood offered him two things Papp could not: stardom, and money. Director Alan Pakula offered him the part of Nathan, Meryl Streep's schizophrenic lover in *Sophie's Choice,* after he'd seen Kline's second Tony-winning turn, in *Pirates,* which had moved to Broadway and become a hit, and which was later made into a movie. "Kevin had this extraordinary manic energy and this kind of old-fashioned, bigger-than-life, movie-star presence—like the Robin Hood or Captain Blood Errol Flynn, or Douglas Fair-

Sigourney Weaver and Kline in Ang Lee's *The Ice Storm,* married, but not to each other.

Photograph by Barry Wetcher/Fox/Searchlight.



©1997 British Airways Plc

If you've been dreaming of travelling far away, we can do more than just take you there. Our knowledge and expertise assures you the best hotel and car rental values in Britain and Europe. We can also arrange everything from theater packages to sightseeing tours. Simply choose from our "Create Your Own Vacation" Britain & Europe planner. Then go and discover places like Italy. For a free planner call your travel agent or 1-800-AIRWAYS.

BRITISH AIRWAYS
HOLIDAYS

www.us.british-airways.com/vacations

banks," Pakula says. "And at the same time, there was the absolute intelligence you needed for Nathan."

Kasdan cast Kline in *The Big Chill* shortly afterward, and a year later he made *Silverado*. He was a legitimate movie star. But Papp's—and New York's—hold on him were absolute. "I was about to start rehearsals for *Hamlet*, and the L.A. *Times* said, 'What do you think happened? Your film career was going so well with *Sophie's Choice* and *The Big Chill,* and now you're going back to the theater?' And I went, 'Excuse me. I'm about to play Hamlet in New York City. That's the *pinnacle*. It doesn't *get* better than that.' "

Throughout the eighties, Kline starred in five Shakespeare productions for Papp. While rehearsing *Henry V* upstairs at the Public, he met Phoebe Cates, who was acting in a contemporary Russian drama, *Nest of the Wood Grouse,* in a downstairs theater. "We kept sort of passing each other in the hallway," Kline says, grinning. "Joe kept saying, 'When are you going to get married? When are you going to have kids?' "

Kline and Cates married in 1989; their first child, Owen Joseph, was named in part to honor the producer. Papp's death in 1991 left Kevin Kline artistically unmoored.

"I no longer had someone to say, 'You're going to do this now. You've got to play Coriolanus. You've got to do your Lear.' It was a command. And I somehow responded well. Joe said, 'You're going to do *Hamlet* again in the [Shakespeare] Marathon.' I had just done it like a year before. He was dying at the time. Of course I'll do it. Yeah."

When George C. Wolfe became the Public's producer, the theater began a new epoch—one in which Kevin Kline has played a steadily diminishing role. "The board of trustees asked George and me to take over," Kline says. "And I knew you can't have two people running a theater. I think it was presented in the press that I was sort of only to look after the Shakespeare wing of the festival. I guess it looked good on paper."

Wolfe was, and is, a powerhouse, a writer-director-producer; his productions of *The Tempest* and *Bring In 'da Noise, Bring In 'da Funk,* both of which went to Broadway, brought fresh acclaim—and badly needed cash—to the Public. Meanwhile, Kline had a movie career, and a family to raise.

"I got involved in starting a couple of programs," he says. "We were talking about fashioning a real sort of national theater that included the classics and modern plays. Just taking the Shakespeare or the Public Theater to its fullest realization. Then I would go to England for four months and do a movie.

"I was gone for six months out of the year," Kline says. "There was no momentum. And also, George did *The Tempest*. And I said to him, 'You don't need me!' I sort of have spent less and less time there. And then finally I said, 'Can you please stop calling me associate producer—I'm not producing anything.' I just sensed that, you know, if they ask for my advice, I'll give it."

AFTER *THE BIG CHILL,* THE NEXT REAL MILEstone in Kline's film career was *A Fish Called Wanda* (1988), in which he played the sublimely stupid hit man Otto West. And, in a typical Kline-ian turn of events, he got the role of Otto because of the comedy that emanated from his dramatic performance in *Sophie's Choice*—for which he'd been hired because of his comic skill.

"John Cleese told me when I met him—it was right after *Sophie's Choice*—that he loved [Nathan]," Kline says. "When we did *Wanda,* he said, 'I want you to do that character as funny-psychotic, as opposed to lethal-, dramatic-, or tragic-psychotic.' "

Kline was gratefully amazed to be nominated for a Best Supporting Actor Oscar for *Wanda,* and then, much to his astonishment (he hadn't planned to attend the Academy Award ceremonies, and only went after his mother castigated him over the phone), he won. These days, he keeps the statuette hidden, in its blue-velvet bag, in a closet in his Manhattan apartment. He had it out on his desk for a while, but then Cates put a Barbie tutu on it.

CRITIC'S PICK

BY DAVID DENBY

PORN, AGAIN

In Boogie Nights, Reynolds and Wahlberg wonder, Is it art?

CRITICS DON'T HAVE TO ANticipate what's going to be a good movie three months down the road. Like giant bullfrogs, we're allowed to sit and wait; eventually the fly lands within reach and gets swallowed. Not that there aren't some potentially good things this fall. There are pictures directed by Scorsese, Spielberg, Tarantino, Joel Coen, and James L. Brooks. There's the usual group of literary adaptations and fallout from the summer's film festivals. Since we are playing hunches, however, and since past experience suggests that many big-sounding movies will seem smaller when they actually reach the screen, I will put my money on the independent feature **Boogie Nights,** written and directed by the 26-year-old filmmaker Paul Thomas Anderson (*Hard Eight*). The picture, which will be shown at the New York Film Festival and opens commercially in October, is set in the honeyed, disco-and-drugs period of Los Angeles (the late seventies and early eighties), and it's about young people drawn to the porno-film world—good-looking kids hungry for attention and stardom who wind up in dirty movies, innocent performers in a corrupt world. Mark Wahlberg and Julianne Moore star, and Burt Reynolds plays a surprisingly avuncular producer who holds the scene together. At the time, there were people hoping to turn porn into an art medium. Then video came along, replacing film, and the game changed radically. *Boogie Nights* may change the way we see this peculiarly tawdry arena of pleasure and despair.

Photograph by G. Lefkowitz/New Line.

Yet Hollywood takes its Oscars seriously. Not only did Kline's fee jump, but the scripts started flowing in—for more comedies. The proportion of comedies to dramas in the scripts he's sent, Kline says, has held steady at 70 percent. "It's something that a producer can feel confident with because, you know, they see things rather binarily—'He was funny in that, so he'll be funny in this.' "

I ask if he would wish it otherwise.

"I, like every actor, want to be offered every script," he says. "And what I would choose is what I've tried to choose anyway, which is a healthy mixture."

Still, his comedies have made more money than his dramas. "What Kevin can do that some other wonderful actors can't do," Lawrence Kasdan says, "is create a believable person who is perceptive and cares about others around him. That's not a popular character in American movies—we're all about men of action, obsessive goal-accomplishment."

Hence, perhaps, Kline's Olivier-like disappearance into most of his roles, a quality that comes straight from his stage training. "Kevin has remarkable courage and a remarkable ability to go for it—for that high note," says Gerald Gutierrez, who will direct *Ivanov.* "That's rare and getting rarer. As actors do fewer and fewer plays, their styles atrophy—if you only play naturalistic, what the hell do you do with Oedipus?"

THERE'S ANOTHER WAY KLINE IS RARE, SAYS Hal Prince: "He not only has the full spectrum of capability, he lives a quiet and mature and elegant life—you gotta be grateful for only reading about him when he's working."

Well—elegant, anyway. Cates and Kline's upstate country house (for most of the year they live in an apartment on the East Side) is big, cozy, and as unpretentious as its owners. Yet spending time with the two of them can be a little like finding yourself in the middle of a Burns and Allen routine—or a production of *The Taming of the Shrew*—with the roles constantly shifting back and forth.

"They're just so funny in this sort of fast, brilliant way," says Steve Martin, who co-starred with Kline in *Grand Canyon.* "I think they have a fantastic relationship—Kevin's an actor, and Phoebe is an actor's monitor—if he gets too self-involved, she immediately says something, in a joking way."

"It's Pygmalion and Galatea, Svengali and—whoever it was," Kline claims. "I've made Phoebe all she is today, a broken shell of a woman. And I'm proud of it, because, you know, she needed to be taken down a few notches."

Cates, for her part, does a dead-on imitation of Kline's walk, an extremely straight-backed, slightly pigeon-toed strut that manages to look both kingly and mildly foolish. And there's more: "He used to tie a *sock* around his neck, to ward off colds or something," she says. "He might have even owned an ascot when I first met him."

"I did not," Kline says.

"You *did,*" Cates insists.

"When I was pregnant with Owen," she recalls, "John Malkovich said, 'Oh God, if you have a boy, he's gonna come out swathed in black velvet and complaining.' "

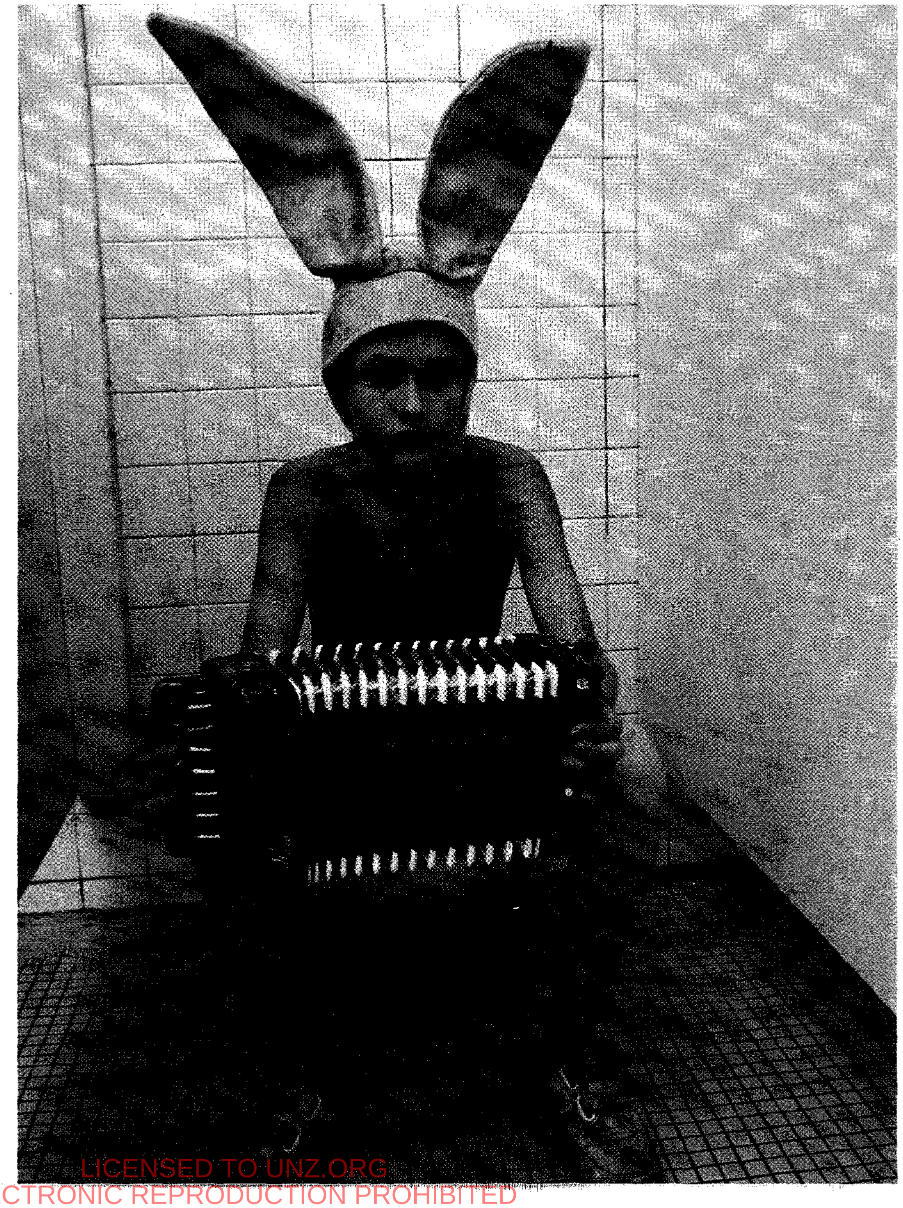
But Kevin Kline isn't complaining. "I have a great life," he says. "I think, What did I do to deserve this, and when is the sky going to fall on my head?" He tells a story about the time he and Cates, who's fiercely protective of their privacy, were in a Manhattan restaurant and she spied another customer pointing something at them. "Phoebe's like, 'This fucker has a *video* camera. He is *video*taping us.' And I said, 'Is my hair okay?' " ■

MOVIES PREVIEW

"IT'S THE PITTS!" PROCLAIMED THE NEW YORK *Post* back in June, upon the implosion of the Brad Pitt–Gwyneth Paltrow union. It proved to be a prescient headline, as the summer would go on to reek not just for Gwyneth and Brad but for mere mortal moviegoers, as well, subjected as we were to inflated ticket prices ($9!) and an unrelenting barrage of junk. *The Fifth Element, Speed 2, Batman & Robin, The Lost World,* etc., etc., all tested our patience. As is often the case, however, Hollywood does penance with a considerably more promising fall. As for Gwyneth and Brad, they'll still be seeing each other at the cineplex.

In **Sliding Doors** (Nov. 21), Gwyneth plays an indecisive young woman who gets to see what

In Harmony Korine's skate-rat picture *Gummo,* Jacob Sewell plays, yes, Bunny Boy.



Photograph by Bruce Birmelin/Fine Line.

DreamWorks is hoping Kidman and Clooney don't go up in flames in *The Peacemaker*.

her life would be like if she were to miss a departing train, as opposed to what would happen if she were to catch it. Gwyn also co-stars with self-styled literary guy Ethan Hawke in an updated version of **Great Expectations** (Dec. 31), set in present-day New York and Miami. Brad, meanwhile, is Heinrich Harrer, a callow Austrian mountaineer who has many epiphanies under the tutelage of the young Dalai Lama in **Seven Years in Tibet** (Oct. 10). (The recent discovery that the actual Harrer was a Nazi before his conversion could pose a bit of a P.R. problem—but then again, last year's revelation that *The English Patient's* crispy Count Almasy was a Nazi sympathizer hardly mattered at the box office.) Martin Scorsese's **Kundun** (Dec. 25) may have a slight disadvantage in the marketing department—it, too, gives the life of the young Dalai Lama the epic treatment, but it's a three-hour religious-political biopic without a movie star to sex up the spirituality. In our final Pitt reference, we couldn't help noticing that Matt Dillon seems to be spoofing a very Brad-like movie idol in **In & Out** (Sept. 19). Inspired by the Oscar speech in which Tom Hanks outed his high-school teacher, the comedy stars Kevin Kline as a small-town bachelor whose plans to marry Joan Cusack are wrecked, not surprisingly, when Dillon outs him on the Oscarcast. Kline also stars as the philandering patriarch of a nuclear family facing a Thanksgiving-weekend meltdown in Ang Lee's excellent adaptation of Rick Moody's novel **The Ice Storm** (Sept. 26; see story, page 54).

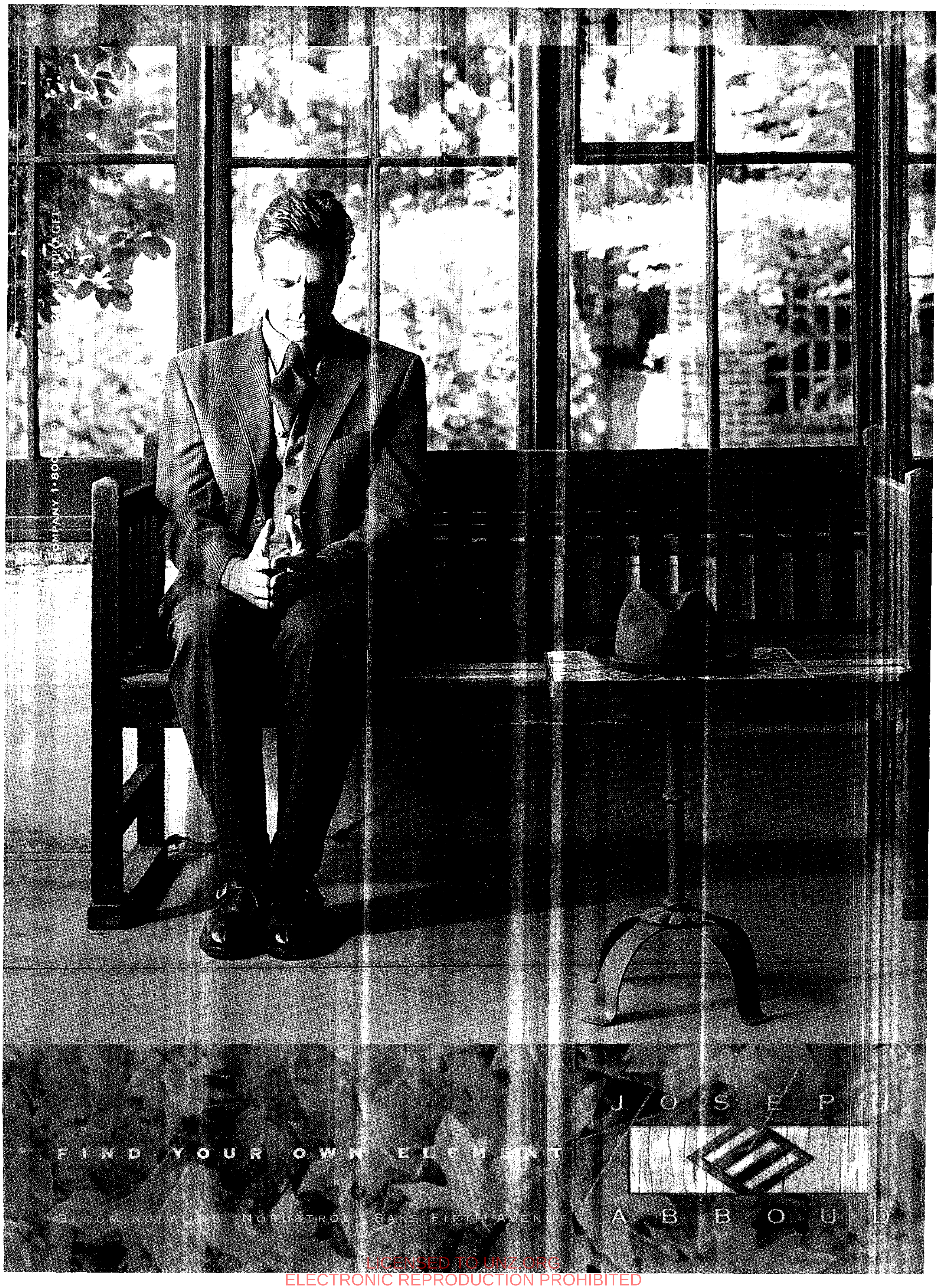
Two other fall releases focus on familial bonds unraveling during Thanksgiving: **The Myth of Fingerprints** (Sept. 19) stars Noah Wyle and Julianne Moore as siblings who return home to New England (geographic Hollywood shorthand for uptight white people) to break bread after a three-year absence. They'll be sorry they did. Undoubtedly the most horrific—and blackly comic—holiday reunion comes in **The House of Yes** (Oct.10), sharply adapted and directed by Mark Waters. Parker Posey is an unhinged young woman named Jackie O.; when her twin brother returns to Connecticut with his blank young fiancée (a rather effective Tori Spelling), Posey becomes hell-bent on reigniting their incestuous affair. Incredibly creepy and funny.

Director David Fincher (*Seven*) resurfaces with **The Game** (Sept. 12), a thriller starring Michael Douglas as a super-successful businessman whose insular world crumbles courtesy of deranged brother Sean Penn. Michelle Pfeiffer, Jessica Lange, and Jennifer Jason Leigh play three sisters who fall out when they are bequeathed the family farm in **A Thousand Acres** (Sept.19), based on the Pulitzer Prize–winning novel by Jane Smiley. Clint Eastwood directs daughter Allison and resurrected eighties star John Cusack in the adaptation of **Midnight in the Garden of Good and Evil** (December), John Berendt's astounding true-crime southern gothic. A dicier proposition comes via Robert Redford, who directs and stars in the big-screen version of **The Horse Whisperer** (Dec. 12). It's based on Nicholas Evans's purplish novel about a mystical veterinarian (played by Redford) hired by magazine editor Kristin Scott Thomas to heal her daughter's injured horse.

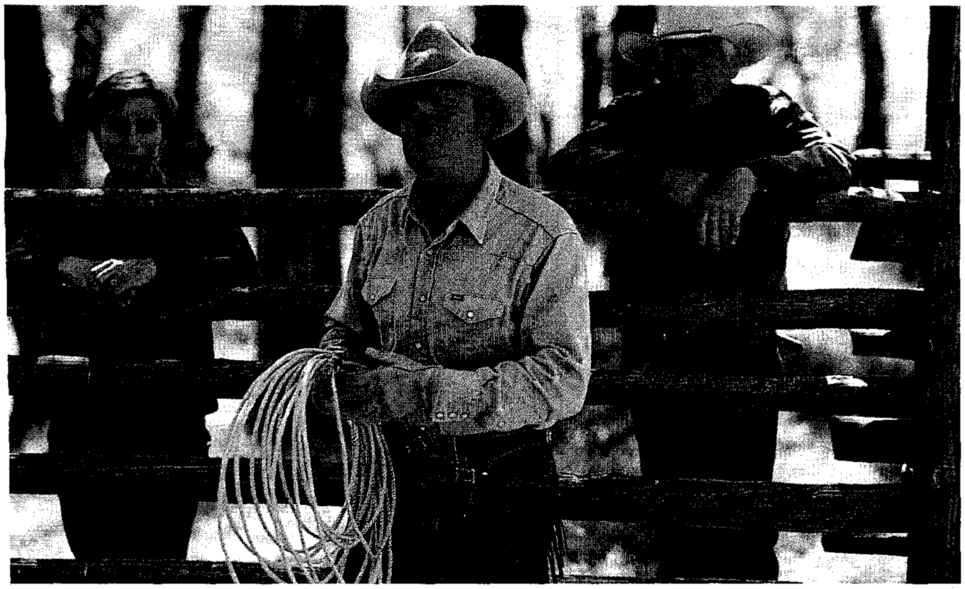
Also sounding a bit iffy—due solely to casting—are two legal dramas with very attractive yet damningly boyish leads. **Devil's Advocate** (Oct. 17) stars Keanu Reeves as a Manhattan D.A. so fiercely intelligent that he is relentlessly pursued by the Faustian head of a high-powered law firm. Two to one Keanu telegraphs mental acuity by wearing glasses. Donning specs for the very same reason is

Parker Posey plays someone named Jackie O. in the darkly funny *The House of Yes*.

Photographs: top, courtesy of DreamWorks Pictures; bottom, Wren Maloney/Miramax.


COMPANY 1·800·[illegible] GRUPPO GFT
FIND YOUR OWN ELEMENT
BLOOMINGDALE'S NORDSTROM SAKS FIFTH AVENUE
JOSEPH
ABBOUD

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Kristin Scott Thomas, Robert Redford, and Don Edwards in Redford's *The Horse Whisperer.*

Matthew McConaughey in **Amistad** (Dec. 12). McConaughey has a role reminiscent of his character in *A Time to Kill:* He's a misty-eyed white lawyer who jeopardizes a promising career by taking up the black man's cause. Based on the true story of mutinous slaves who petitioned for freedom in America, the drama was written by Steven Zaillian (*Schindler's List*) and directed by Steven Spielberg for his fledgling DreamWorks studio, which makes its live-action debut with **The Peacemaker** (Sept. 26), where struggling leading man George Clooney plays an Army intelligence officer who hooks up with civilian physicist Nicole Kidman to trace a cache of stolen nuclear weapons.

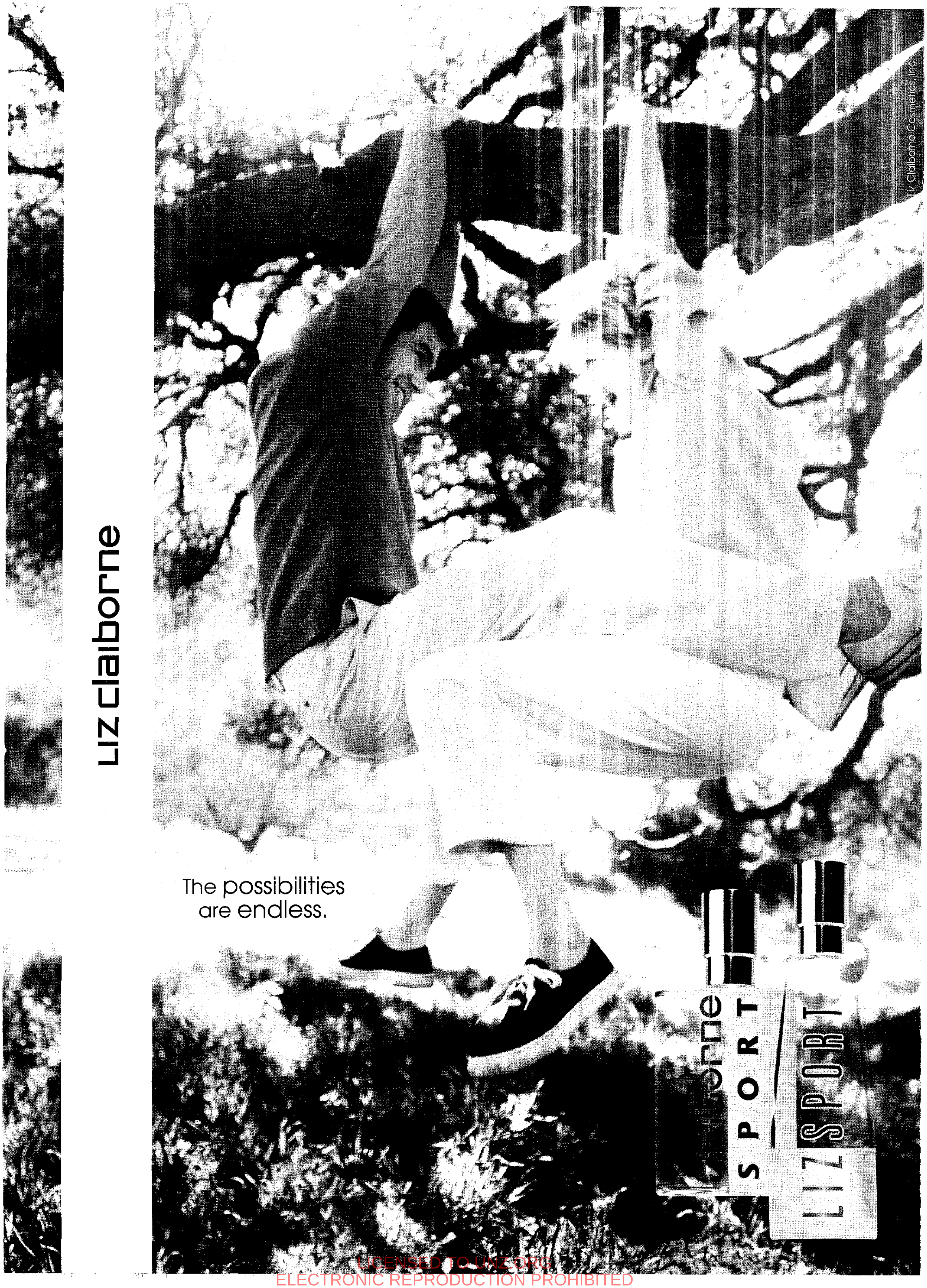
In other geopolitical drama, there's **Welcome to Sarajevo** (Nov. 14), set in 1992 and based on the experiences of a group of international journalists. We'll reserve judgment, but the casting of Woody Harrelson and Marisa Tomei leaves us somewhat doubtful. Daniel Day-Lewis reunites with *My Left Foot* director Jim Sheridan for **The Boxer** (Dec. 31); Day-Lewis is a former IRA operative who seeks out his long-lost lover (Emily Watson) after having served fourteen years in prison. In **The Jackal** (Nov. 14), Bruce Willis stars as an assassin who has targeted a high-level U.S. official; Richard Gere is the imprisoned IRA terrorist recruited to stop him. John Woo's spirit surely pervades **The Assignment** (Sept. 26), in which Aidan Quinn stars as a military officer who just happens to have the same face as the widely hunted international terrorist Carlos "The Jackal" Sanchez; to catch him, Quinn must become him. Pierce Brosnan returns as 007 in **Tomorrow Never Dies** (Dec. 19), the eighteenth James Bond adventure, in which he's teamed with revered Hong Kong action star Michelle Yeoh. *Scream,* Wes Craven's inventive and witty slash-fest, single-handedly revived the dormant horror genre; the as-yet-unnamed sequel (Dec. 12) takes place two years later. Heroine Neve Campbell—who outwitted homicidal boyfriend Skeet Ulrich last time around—is again in mortal danger. But don't expect a lazy regurgitation of its predecessor; this looks like one sequel that may rise above.

Kevin Williamson, who wrote both *Screams,* also did the script for **I Know What You Did Last Summer** (Oct. 17), which is enough to make us wait in line. Campbell's *Party of Five* cohort Jennifer Love Hewitt plays a teenager whose involvement in an accidental murder threatens her own safety. **Nightwatch** (Sept. 12) is a subpar effort in which the always compelling Ewan McGregor plays an easily spooked security guard who works the graveyard shift (har) at the local morgue.

Instead, go see Ewan in full form as a disgruntled janitor who kidnaps his boss's daughter (Cameron Diaz) in **A Life Less Ordinary** (Oct. 24). McGregor reunites with the collective genius behind *Trainspotting* (director Danny Boyle, producer Andrew Macdonald, and writer John Hodge) in this remarkably unsentimental and satisfying romance. A hipster janitor is also at the center of **Good Will Hunting** (Dec. 25), written by *Chasing Amy* star Ben Affleck and fledgling leading man Matt Damon. Damon is a brilliant custodial worker whose friendship with Affleck is threatened by the guidance of a professor (Robin Williams) who pushes him to reach his potential. Damon also turns up in **The Rainmaker** (Nov. 21), Francis Ford Coppola's adaptation of the John Grisham book. He plays a naïve lawyer—surprise!—who falls in love with an abused wife played by Claire Danes. Danes also gets battered in **U-Turn** (Oct. 3), Oliver Stone's ultraviolent drama about an eight-fingered loser (Sean Penn) who cannot extricate himself from the low life. The Coen brothers follow up last year's deliriously bent thriller *Fargo* with **The Big Lebowski** (Dec. 25); Jeff Bridges plays an unremarkable bowling aficionado who is mistaken for a millionaire with the same name; mass confusion ensues. Coen regulars Steve Buscemi, John Turturro, and John Goodman are also on hand. Quentin Tarantino takes a break from bad acting in even worse movies to direct **Jackie Brown** (Dec. 25), which he adapted from Elmore Leonard's *Rum Punch.* Faded blaxploitation star Pam Grier is an arms smuggler struggling to stay one step ahead of the Feds; Samuel L. Jackson

In *Sliding Doors,* an indecisive Gwyneth Paltrow gets to find out "what if . . ."

Photographs: top, Elliott Marks/Touchstone; bottom, Alex Bailey/Miramax.



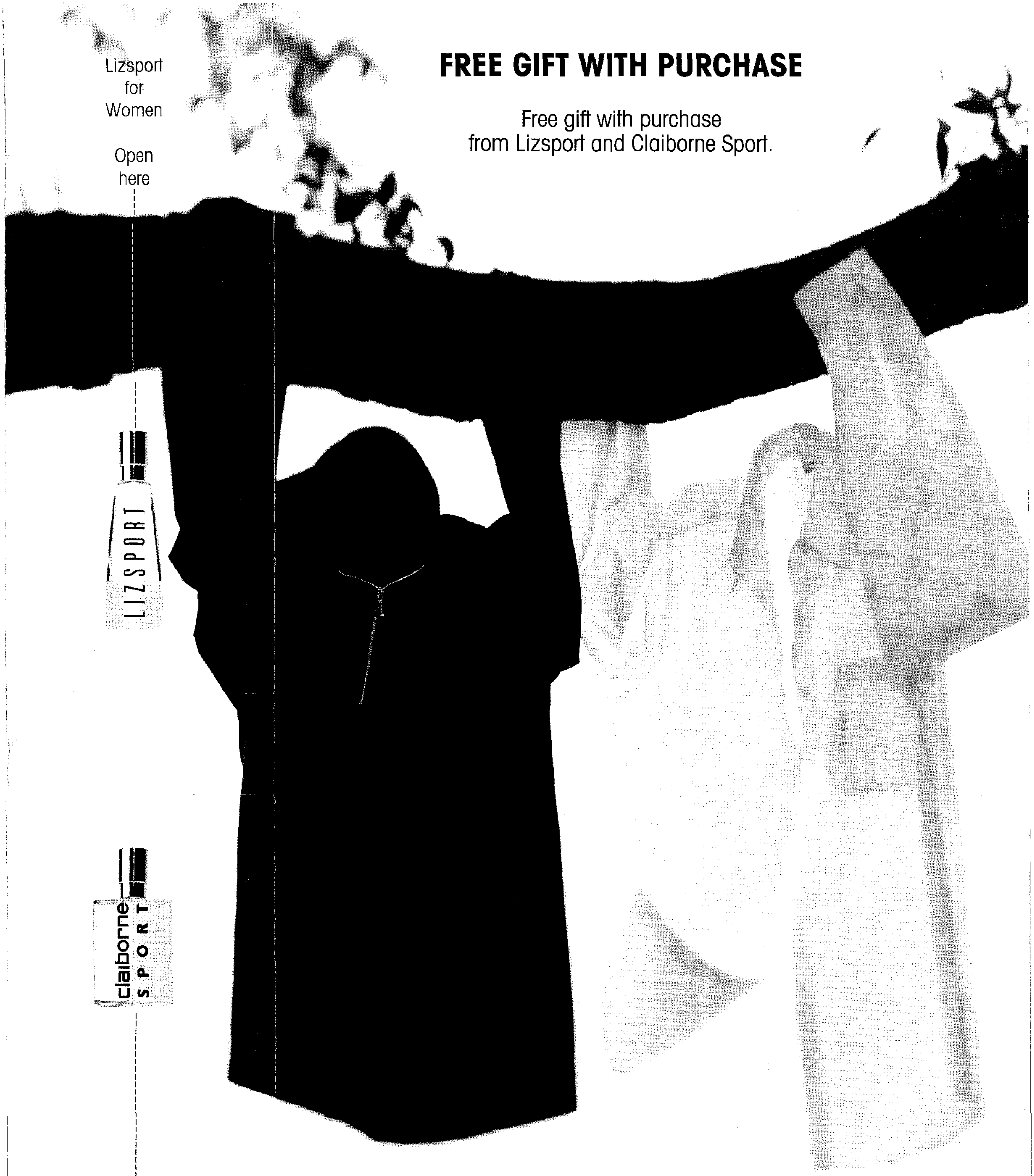
liz claiborne
The possibilities
are endless.
claiborne
SPORT
LIZSPORT
Liz Claiborne Cosmetics, Inc.

FREE GIFT WITH PURCHASE

Free gift with purchase
from Lizsport and Claiborne Sport.

Lizsport
for
Women

Open
here



Claiborne Sport for Men

Lizsport for Women

A 100% cotton Liz Claiborne shirt free with a $35 purchase of our new fragrances, Lizsport for Women or Claiborne Sport for Men.

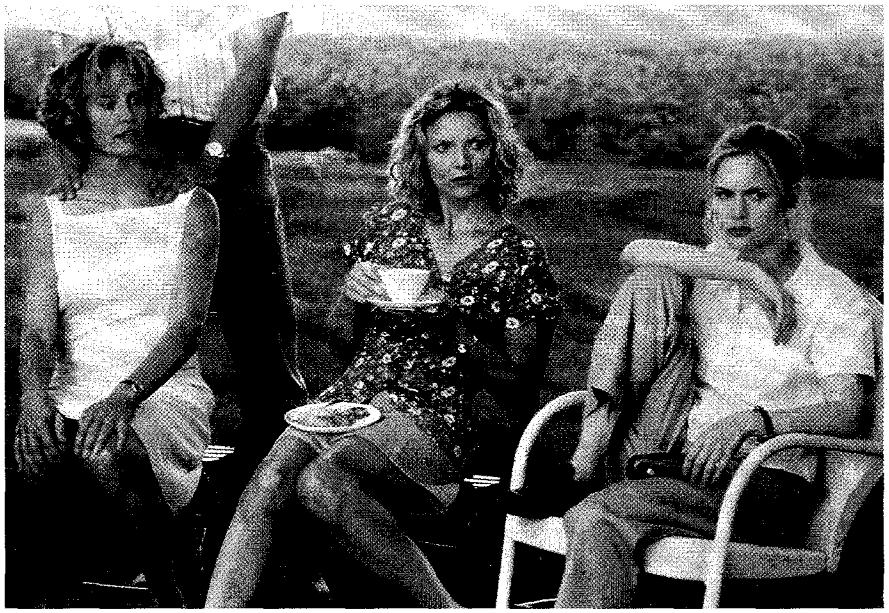
Quantities limited. While supplies last.

Claiborne
Sport
for
Men

Open
here

MACY'S

MACY'S EAST 1-800-456-2297 ITEM# M502



Lange, Pfeiffer, and Leigh in the film of Jane Smiley's Pulitzer-winning *A Thousand Acres.*

and Robert De Niro co-star.

Kim Basinger gets her comeback with **L.A. Confidential** (Sept. 19), which received much adulation at Cannes. Set in fifties Hollywood, Curtis Hanson's murky *noir* co-stars Kevin Spacey as a starstruck cop and Danny DeVito as the editor of a celebrity tell-all rag; the three become embroiled in a high-profile homicide. Paul Newman has announced that **Magic Hour** (Dec. 19)—a detective yarn set in present-day Hollywood—will be his last movie, which is enough to guilt us into going. David Duchovny brings his off-kilter charm and droll humor to **Playing God** (Oct. 17), in which he plays a doctor whose services are exclusively retained by crime lord Timothy Hutton. In **Kiss the Girls** (Oct. 3), Morgan Freeman is a D.C. detective investigating the disappearance of his niece; don't get that confused with **Switchback** (Oct. 31), in which Dennis Quaid is an FBI agent tracking the serial killer who snatched his son.

Sharon Stone stars as the mother of a 13-year-old giant in **The Mighty** (Dec. 12); she also stars as a marine biologist who discovers and explores a sunken alien craft in Barry Levinson's **Sphere** (Dec. 12). (Which is more of a stretch—a maternal Stone or a genius Stone?) Sigourney Weaver returns to her sci-fi roots in **Alien Resurrection** (Nov. 26). Yes, Ripley was killed off in *Alien 3*, but she's been cloned (hey, it could happen) and is joined in intergalactic battle by a tough mechanic played by Winona Ryder. This installment was directed by Jean-Pierre Jeunet, who was responsible for last year's visually arresting *City of Lost Children*.

The Postman (December) stars Kevin Costner as an indefatigable mail carrier in post-apocalyptic America. In Paul Verhoeven's **Starship Troopers** (Nov. 7), a bunch of young volunteers hurtle themselves into space to extinguish a race of gigantic insects. Thanks, but no thanks. Our sci-fi money is on **Gattaca** (Oct. 24), which stars Ethan Hawke and Uma Thurman as denizens of a not-so-distant America in which all life is genetically engineered and bred in petri dishes; Hawke is a societal "in-valid" who attempts to swap DNA with a higher life form.

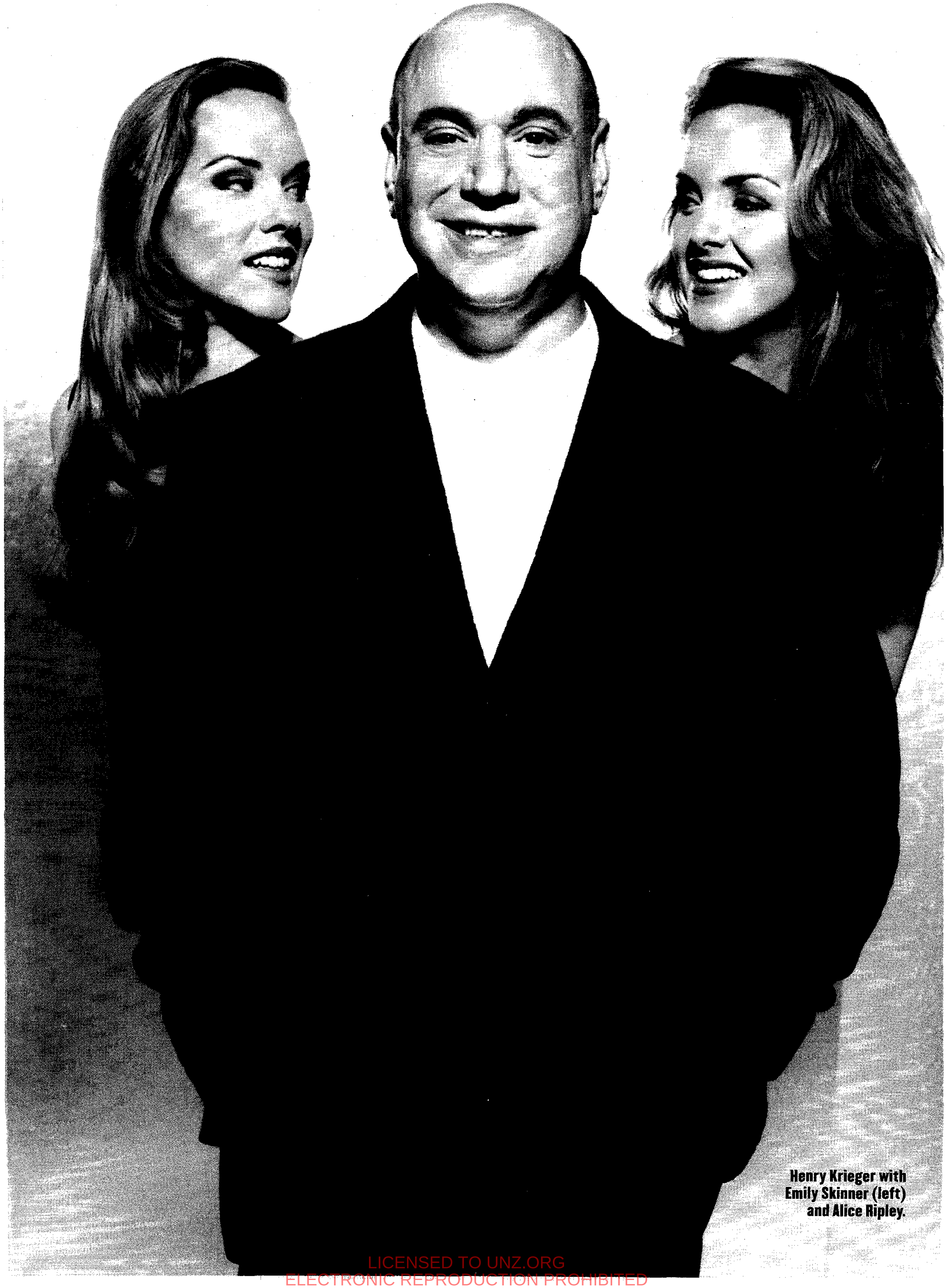
For kids, the most promising entry looks to be **Anastasia** (Nov. 21), Fox's full-length animated feature about the "lost" Russian princess; Meg Ryan provides the voice. Disney responds by rereleasing 1992's **The Little Mermaid** (Nov. 14); this will surely infuriate NOW, which recently condemned Disney for its scantily clad heroines. The beleaguered studio is also bracing itself for the reaction to **Mr. Magoo** (Dec. 25), which is based on the Hanna-Barbera cartoon about an old blind man who narrowly escapes daily urban threat. The visually impaired have already begun to mount a protest. It would be wise to keep the younger ones away from **Gummo** (Oct. 17), which chronicles the lives of a bunch of cat-killing, glue-sniffing skate-rats in rural Ohio. Directed and written by Harmony Korine (*Kids*).

On the neurotic-Manhattan-love front: Kirstie Alley teams with Tim Allen in **For Richer or Poorer** (Dec. 12) as yuppie N.Y.C. scum who owe the IRS millions in back taxes; rather than ante up, the contentious couple hide out in Amish country. And Jack Nicholson plays an obsessive-compulsive novelist who falls for waitress Helen Hunt in **Old Friends** (Dec. 26). The master, however, exposes these movies as the poseurs they are: In **Deconstructing Harry** (Oct. 24), Woody Allen is a mentally disjointed novelist with a tricky sex life. WOO-HOO! Julia Louis-Dreyfus, Mariel Hemingway, Julie Kavner, and Elisabeth Shue co-star.

Finally, we most eagerly await the long-delayed **Titanic** (Dec. 19), which has everything: historical drama, class struggle, romance, technological hubris humbled by the elements, and massive death and destruction. We don't care if the movie is three hours long; the trailer alone kicks butt. Kate Winslet is a sheltered rich girl who falls in love with poor-boy passenger Leonardo DiCaprio; and since we all know how the onboard seating arrangement worked, the outcome of this love affair is obvious. But as they say, getting there is half the fun. **M.C.**

Woody Allen's *Deconstructing Harry* troupe includes Elisabeth Shue and Billy Crystal.

Photographs: top, Ron Batzdorff/ATA Films, Inc; bottom, J. Clifford/Fine Line.



Henry Krieger with
Emily Skinner (left)
and Alice Ripley.

SIDE SHOW
THE DIARY OF ANNE FRANK
IVANOV
PLUNGE
ANTHONY LAPAGLIA
RUBEN BLADES
NATALIE PORTMAN
CYRANO DE BERGERAC
CHERRY JONES
TONY KUSHNER
JULIE TAYMOR
THEATER
SUSAN EGAN
THE SUNSHINE BOYS
BETTY BUCKLEY
THE LION KING
F. MURRAY ABRAHAM
RAGTIME
NEIL SIMON
TERRENCE McNALLY
GERALD GUTIERREZ
FRANK McCOURT
PROPOSALS
PAUL SIMON
DEREK WALCOTT
FALL PREVIEW
TRIUMPH OF LOVE
THE SCARLET PIMPERNEL
THE CAPEMAN

SISTER ACT

BY REBECCA MEAD

PHOTOGRAPH BY LEN IRISH

IN MUSICAL THEATER, AS IN OPERA, THERE IS ALWAYS room for deviancy. Musicals are filled with an excess of emotion, of personality, or of scale: Characters in musicals often wear their hearts not only on their sleeves but spread all over every item of clothing. In this context of excess, physical aberrance provides a literal embodiment for that frequent theme of musical theater, the emotional plight of the misfit: Think of *The Phantom of the Opera* or *Kiss of the Spider Woman* or the current *Jekyll & Hyde*. Broadway provides a freak show, but it does so with a twist: The audience feels and suffers with the freaks instead of merely gawking at them. ■ The new musical **Side Show,** which opens at the Richard Rodgers Theatre on October 16 (previews begin September 19), promises to be a notable addition to Broadway's sympathetic gallery of deviancy. The show is based on the story of Daisy and Violet Hilton, real-life Siamese twins joined at the hip who became vaudeville stars in the thirties. The prurient fascination Siamese twins inspire is included in *Side Show*—a press conference scene shows them being quizzed about their sleeping habits—and will

***Side Show's* inspirations, the Hilton sisters.**

undoubtedly be part of the Broadway lure, but the musical is really about the way the twins feel rather than the way they look. It's an exploration of their otherworldly kinship, and of their passions for each other and for the men who drift in and out of their lives. *Side Show*, says the composer, Henry Krieger, is "about how you feel about how you appear to the world, and how you feel about the way you appear to yourself."

Krieger, who is 52, has an easy smile and an ample body—the latter of which has, he says, given him firsthand experience of deviancy: "Society tells you that fat is ugly, a body shape like that is bad, and you are an outcast. I am no stranger to that." He's best known on Broadway as the composer of *Dreamgirls*, the 1981 hit about the rise of an all-girl group whose plot bore a marked resemblance to the career of Diana Ross and the Supremes. That show included the song "And I Am Telling You I'm Not Going," the searing, hopeless anthem of rage against abandonment sung by the character Effie, the woman with the too-big voice and the too-big body for stardom—the deviant of *Dreamgirls*. After *Dreamgirls*, there was *The Tap Dance Kid*, and then a period of doldrums; *Side Show* is the result of five and a half years of Krieger's work with Bill Russell, who wrote the libretto, and Robert Longbottom, the director and choreographer. The music draws upon the vaudeville era, though there's a plangent soulfulness to it, too.

Krieger grew up in Westchester County and learned to love the theater while attending the Scarborough Country Day School, where there is a full-size professional stage. At 22, Krieger moved to New York City "hearing music in my head and not knowing what to do with it." He worked for a radio-programming service and then as a press agent before turning his full attentions to composing.

Krieger's stage training came in handy one July afternoon, rehearsing with his stars, Emily Skinner (who has just left the cast of *Jekyll & Hyde*) and Alice Ripley (who played Betty Schaefer in *Sunset Boulevard*). He stepped in and sang the parts of Buddy, the twins' fellow performer who is engaged to marry Violet Hilton (she thinks he loves her; he thinks the marriage is a publicity stunt), and of the African-American Jake, the longtime friend and helper of the twins who actually *is* in love with Violet. Explaining to Ripley her character's dismayed reaction to Jake's declaration of love, Krieger said, "She's thinking, 'Don't you know? You're black; I'm white; this is America.' Siamese-twinship is forgotten." The duet is heart-wrenching, Krieger singing on bended knee before the sisters. Images of the Hilton twins peer down from copies of the original publicity shots on the studio wall.

Skinner and Ripley are strangely in sympathy with one another, even though they rehearse with a foot or two of space between them; Skinner wipes a tear from Ripley's face as unselfconsciously as if it were her own. Then the women ask to go through their final duet, "I Will Never Leave You"—which sounds like a funny thing for one Siamese twin to say to another, but which, in the context of the show, is entirely moving. The song is filled with the unimaginable togetherness of these sisters, an uncanny almost-eroticism, which is matched by Krieger's swelling composition. Ripley and Skinner end the song holding hands, tears welling in everyone's eyes.

"This is one of the most demanding roles I have ever seen," says Krieger, with telling semantic confusion. "These two women are constantly on; they are constantly singing; they move about joined." Like all heroines of musicals, Krieger's twins wear their hearts on their sleeves; in their extraordinary case, though, those hearts are more than metaphorically connected. ■

THEATER

CONSIDERING HOW MANY MUSICALS IMPLODED last spring, one would think that Broadway's risk-averse financiers would forcibly reject any fall prospect involving a libretto. Yet the calendar is brimming: with traditional musicals, with avant-garde musicals, with family musicals, with soupy musicals, with moral musicals, with nihilistic musicals, even with musicals that have little or no plot at all. If anything, Broadway backers are taking still greater risks this season—throwing big money behind people like Julie Taymor, who doesn't hesitate to dress her actors in ten-foot-high apple costumes, and Paul Simon, who wouldn't write a traditional show tune for all the salsa in Sonora. This sudden, songful deluge is more or less an accident of timing. But it nevertheless proves some of the industry's oldest adages: Money talks. The public forgets. And on a clear day, you can see masochistic producers forever.

THE MUSICALS

OF THE SEASON'S FORTHCOMING PRODUCTIONS, perhaps none has been more vigorously hyped than **Ragtime,** the high-flying, goose-bump-raising collaboration from playwright Terrence McNally (*Master Class*) and composer-lyricist team Stephen Flaherty and Lynn Ahrens (*Once on This Island*). The production has already galloped through Toronto and Los Angeles, where it nearly transported critics with delight, and it opens here under the brand-new, gracefully masoned dome of Broadway's newest theater, the Ford Center for the Performing Arts (a $30 million merging of two old houses, the Lyric and Apollo theaters). The story is based on the 1975 historical novel by E. L. Doctorow, in which the fates of a black man, an immigrant,

Brian Stokes Mitchell and the *Ragtime* cast.

Previous page: styling by Leah Levin. Hair and makeup by Maria Verel for Art + Commerce. Jacket by Hugo Boss. This page, bottom photograph by Catherine Ashmore.

BEAUTIFUL GIRL, BROADWAY BABY

HERE IS THE COINCIDENCE. That whole bit about the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth—it applies.

Lo. Lee. Ta.

Na. Ta. Lee. *Same thing.*

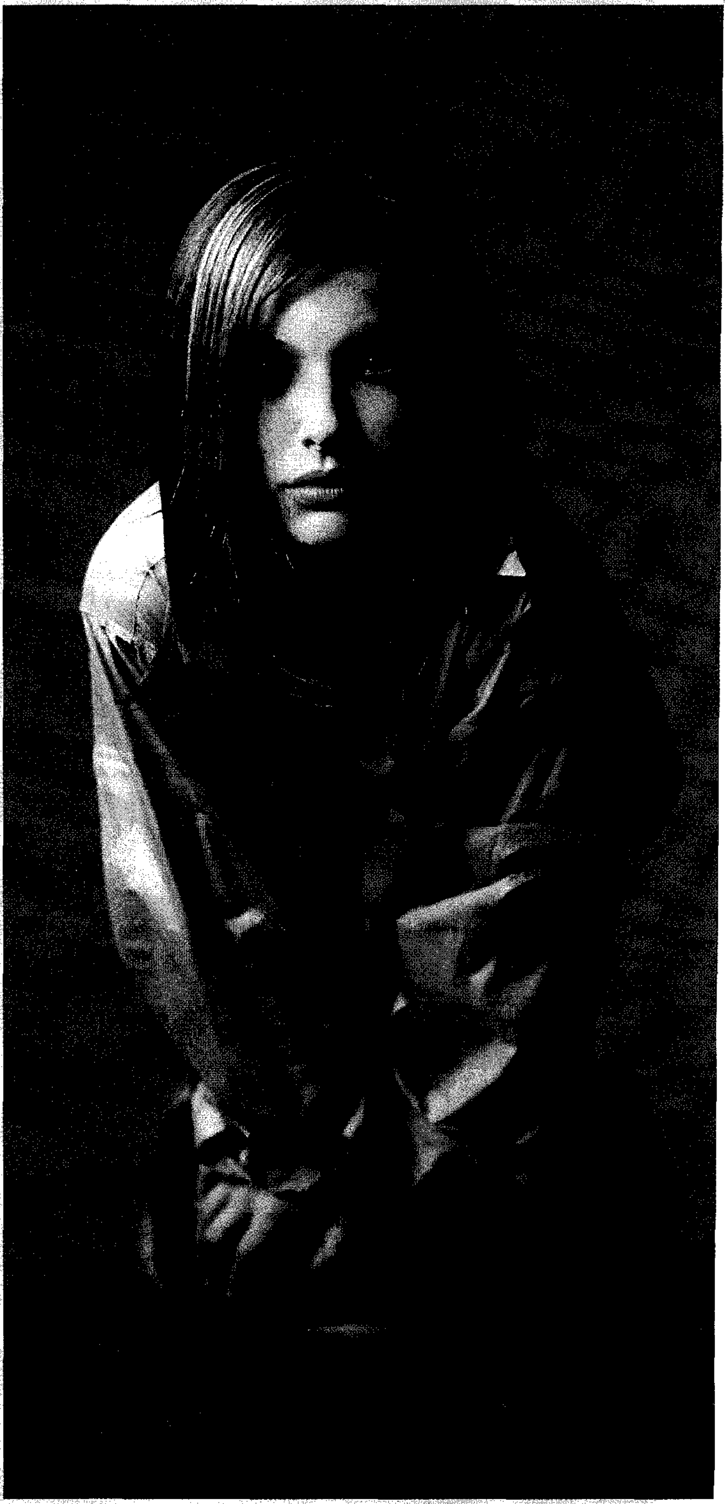
As it happens, Natalie Portman has never read Nabokov's 1955 novel, though she has been compared often to its radiant girleen, and she turned down the opportunity to play her in the latest film version, directed by Adrian Lyne. The possibility of inciting people to pederasty repulsed her, she says; more wholesome offers beckoned, including the chance to star on Broadway in *The Diary of Anne Frank*. And so, it was settled. (Or, to only slightly paraphrase Nabokov: Given the choice between a Frank and a Humburger, Natalie plumped for the former.)

For those who adore Portman's precocious style, all is not lost. Playing the most famous young victim of the Holocaust is a very far cry from playing a nymphet, it's true, but Anne Frank wasn't a saint, either. History may have turned her into one, but Portman, fortunately, also sees the rest of her, and she has no qualms about making Anne disagreeable if the occasion so requires. "There are times when Anne is being so bratty," she says. "She's always asking people if they think she's pretty, she spends hours in the bathroom curling her hair, and she gets into huge fights with her mother and Mrs. Van Daan. . . ." Strangely, this role may allow Portman to be more of a teenager and less of a saint than *Beautiful Girls*—the Ted Demme confection that made her a star—ever allowed her to be. As Timothy Hutton's darling, she was electrifying, heartbreaking, but she wasn't real: She had all the great lines, we caught her only in glimpses, and the force that oppressed her was a poignant and comely premature maturity—not a caged adolescence or the Nazis.

To research Anne, her first role on Broadway, Portman visited the Frank home in Amsterdam, where she was delighted to find pictures of movie stars all over the young girl's walls. Portman herself is Jewish—Israeli-born, in fact—but her identity, she says, "is more Israeli than Jewish. . . . My family isn't really religious at all. I believe in God and a lot of the Jewish laws, but some of it, especially the stuff about 'Thank God I'm not a woman,' makes me cringe." She is, however, considering joining the Israeli Army—"though I'm kind of a pacifist," she notes.

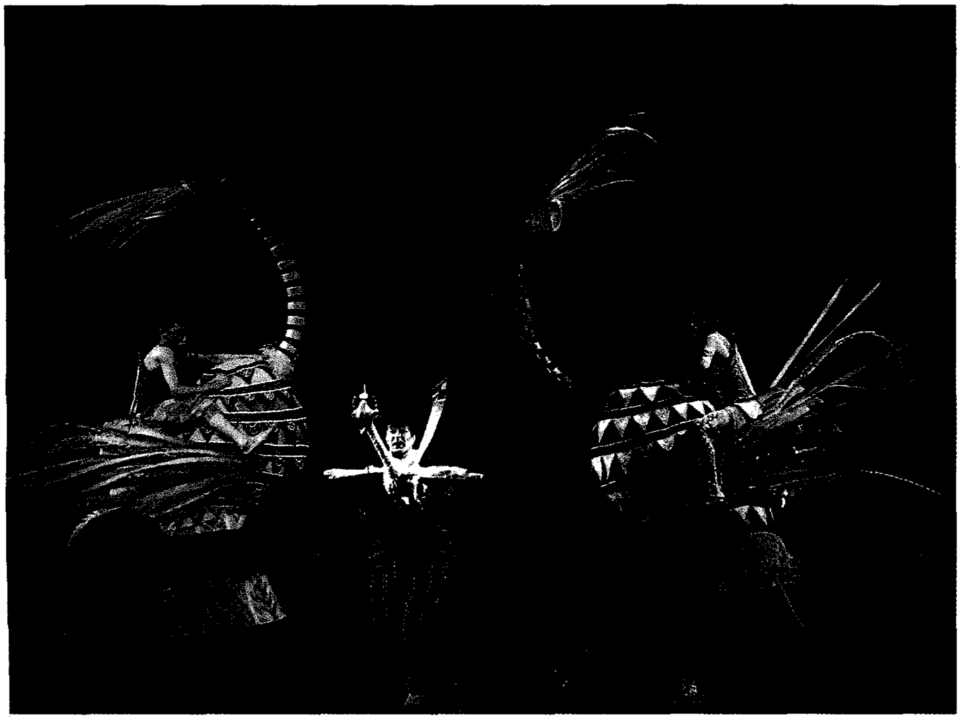
For now, more mundane concerns loom. Portman plans to commute after each performance to Long Island, where she lives with her family, so she can continue attending her public high school. She's 16, it's her junior year, and there are SATs and honors courses to fret about. Asked whether her brains partly account for her untimely maturity, she thinks for a minute. "It could be that I'm an only child, though frankly, I've never understood it," she says. "People have always told me things about themselves that I have had no idea about." Like the time an actor, whom she is too polite to name, confided that he was desperately looking for someone to mother his child. "This is when I was 12," she says. "He was asking my advice on who would be good for him." She stops. "You know, I wish guys my age were this fascinated by me."

J.S.



Natalie Portman, Israeli-born and Broadway-bound for *Diary*.

Photograph by Firooz Zahedi/Botaish Group.



***The Lion King,* as envisioned by Julie Taymor.**

and a clan of complacent Wasps are deftly intertwined with some of the most prominent figures from the turn of the century (Emma Goldman, Henry Ford, Harry Houdini). The concept is large and ambitious, and its theatrical presentation is a huge gamble for Garth Drabinsky, the Toronto impresario behind *Barrymore, Kiss of the Spider Woman,* and *Show Boat.* Previews begin Dec. 26; opens Jan. 18.

At the city's other gloriously renovated theater, the New Amsterdam, the Disney renaissance continues apace with the opening of **The Lion King.** Elton John and Tim Rice have composed three new songs for the stage version, and Roger Allers, who co-directed the 1994 animated feature film, has adapted the book. If all this sounds nice but unmoving, read on: Julie Taymor, the downtown director who was multicultural long before it was fashionable and psychedelic long after, has reconceived the popular animated feature for actors wearing Japanese, Thai, and African masks, and she has recast the Serengeti in the colors of the tropics. Previews Oct. 15; opens Nov. 13.

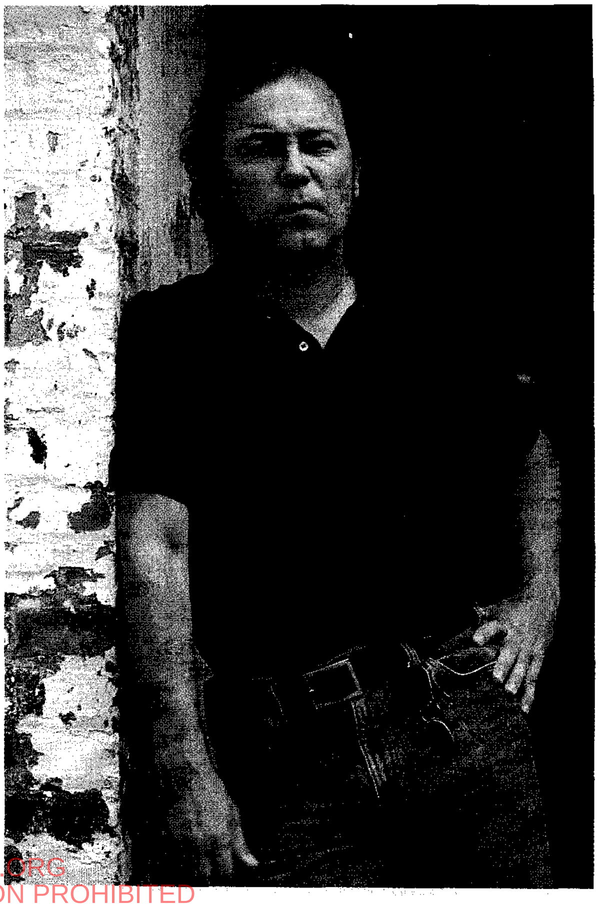
The Capeman, whose score comprises more than 30 songs, is the latest product of Paul Simon's ethno-musicological imagination. One can expect from it Simon's usual cross-pollination of styles—doo-wop, gospel, salsa, rock—and for those who can't wait, a splashy concept album will hit the stores in November, roughly one month before curtain. The story, drawn from one of the most sensational double murders in New York history, follows the perp, 16-year-old gang member Salvador Agron, for more than 30 years of his troubled life. Nobel Laureate Derek Walcott collaborated with Simon on both lyrics and book, and two of Puerto Rico's biggest pop stars—Marc Anthony and Ruben Blades—will split the role of Agron. The gritty subject matter might seem a bit improbable for a musical, but then again, so did the raw material for *West Side Story.* Previews Dec. 1; opens Jan. 8.

The Richard Rodgers Theatre has a strange way of attracting musicals about cruel, exploitative forms of entertainment. Last season, it was *Steel Pier,* Kander and Ebb's tale of withering dance marathons in Atlantic City; this fall, it's **Side Show,** *Dreamgirls* composer Henry Krieger (see story, page 67) and Bill Russell's story of Siamese twins on the vaudeville circuit. The plot hews closely to the real-life story of Daisy and Violet Hilton, who appeared, briefly, in Tod Browning's *Freaks.* It's a risk-taking show, and certainly not for the squeamish, though there's a love story (two, in fact) woven in for good measure. Think *The Elephant Man* meets *Kiss Me, Kate.* Previews Sept. 19; opens Oct. 16.

If tales of disfigurement and murder prove too much to bear, the essentially plotless **Street Corner Symphony,** a revue of forgotten soul, pop, and boop-a-doop ditties from the sixties and seventies, may provide a happy reprieve. The appropriate period dance accompanies most pieces; we'll assume that's a good thing. Directed and choreographed by the dazzling Marion J. Caffey (*Jelly Roll: The Music and the Man*), at the Brooks Atkinson Theatre. Previews Oct. 21; opens Nov. 17.

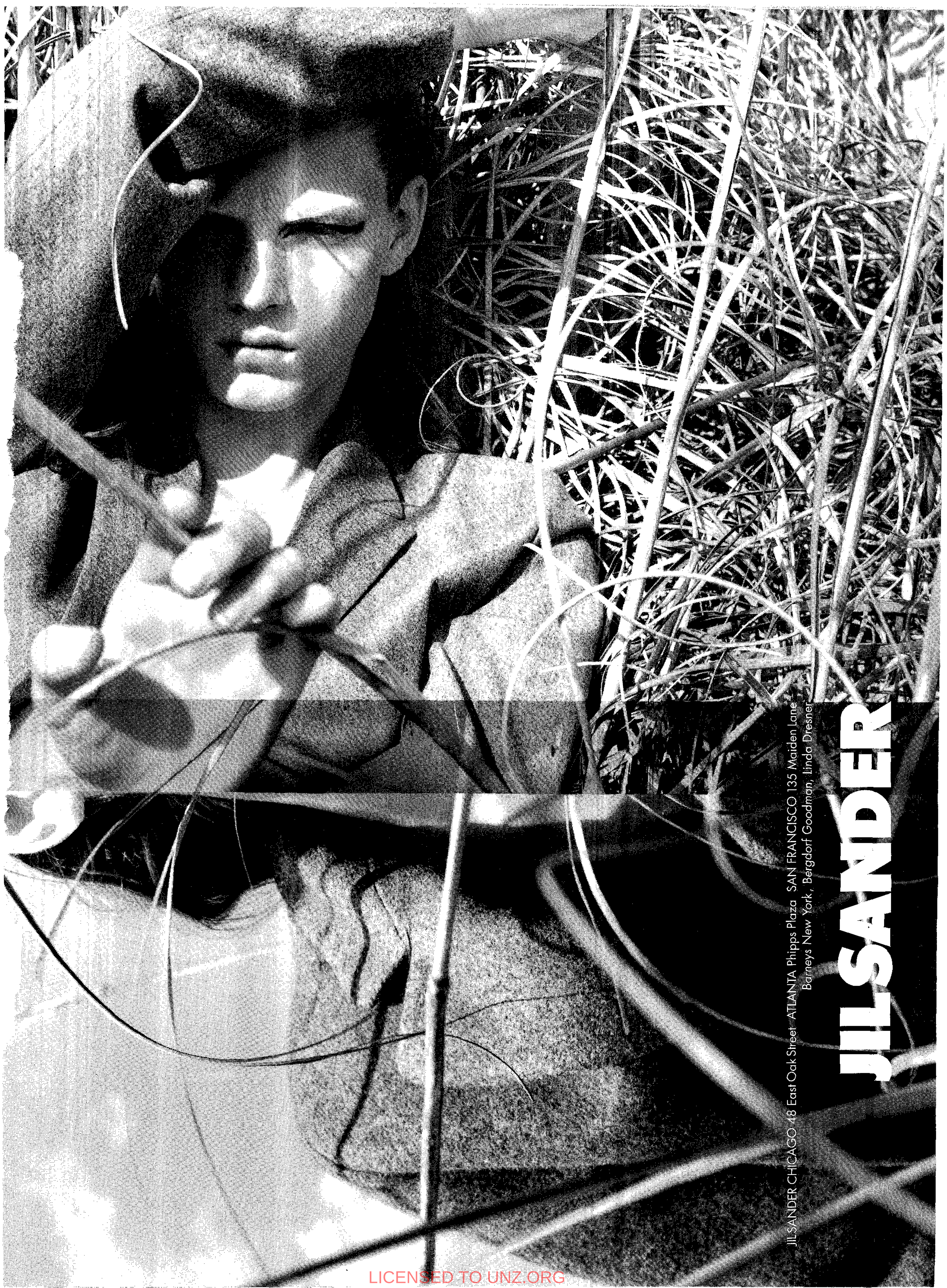
At the Royale Theatre, F. Murray Abraham makes his Broadway-musical-theater debut in **Triumph of Love,** an adaptation of the 1732 comedy by Pierre Marivaux. A spectacular cast surrounds him, including Broadway diva Betty Buckley and Susan Egan, the enchanting Belle from *Beauty and the Beast.* Here, Egan once again plays a belle—a princess, in fact—but the similarities pretty much end there; in order to test and gain the respect of her beloved, she dresses as a man and reacquaints herself with him. Elayne Boosler, a comic who specializes in the anthropology of gender ("Women shop and eat when they're nervous; men go out and attack a country") was originally cast as her maidservant; at the last minute, she was replaced by Nancy Opel, a comic who specializes in the linguistics of David Ives. Perhaps it's because she can sing. Directed by Michael Mayer *(Baby Anger),* adapted for the stage by James Magruder, music by Jeffrey Stock, lyrics by Susan Birkenhead *(Jelly's Last Jam).* Previews Sept. 23; opens Oct. 23.

And in case the runway-size billboard at the Minskoff hasn't attracted sufficient attention, we too shall note that **The Scarlet Pimpernel,** the latest from pop composer Frank Wildhorn, will



Singer Ruben Blades will play *The Capeman.*

Photographs: top, Joan Marcus/Marc Bryan-Brown/Disney; bottom, Peter Cunningham.


JILSANDER
JILSANDER CHICAGO 48 East Oak Street ATLANTA Phipps Plaza SAN FRANCISCO 135 Maiden Lane
Barneys New York, Bergdorf Goodman, Linda Dresner

debut this fall. The show already has a built-in constituency of some 300 "Jekkies," who trailed Wildhorn's other musical, *Jekyll & Hyde,* as it wound its way through the country before opening here last May. But the story, adapted by Nan Knighton from Baroness Orczy's novel, could attract a broader base than that: The musical has romance, suspense, war, and a bunch of swashbuckling, eighteenth-century stuff. Previews Oct. 7; opens Nov. 9.

THE PLAYS

LINCOLN CENTER THEATRE BEGINS ITS FALL season at the Vivian Beaumont with **Ivanov,** starring Kevin Kline in the title role (see story, page 54). It's a striking move. Critics often dismiss this early work—written when Chekhov was just 27—as mawkish and half-baked. But the recent London revival, cannily translated by David Hare and wonderfully realized by Ralph Fiennes, drew raves, proving that the play isn't radioactive when combined with the proper elements on the periodic table. Its eponymous anti-hero, who wallows in his own depression and indecision, is also more than faintly reminiscent of . . . Hamlet, the last character played by Kline on a New York stage. The twice-Tony'd Gerald Gutierrez directs. Previews begin Oct. 23; opens Nov. 20.

On a yet-to-be-named Shubert stage, Natalie Portman (see story, page 69), the thrilling nymphet from *Beautiful Girls,* makes her stage debut in **The Diary of Anne Frank.** The perils of playing a Holocaust icon are legion, but the Israeli-born actress, now 16, says she's up to it. Her take: "On the one hand, Anne is really pure, and she's in that youthful, idealistic phase. On the other hand, she's very self-centered, and vain, and totally bossy with her friends." Linda Lavin, the quintessential Neil Simon mother, plays Mrs. Van Daan, and James Lapine (*Sunday in the Park With George*) directs. Previews begin Nov. 21; opens Dec. 4.

Speaking of Neil Simon (whose plays are the Broadway equivalent of groundhogs, always heralding a new season), **Proposals,** which just made its debut in Los Angeles, will be coming shortly to the Broadhurst. Naturally, the question arises: How is this play different from all other Simon plays? The answers number four: One, young people make up over half the *dramatis personae.* Two, the play takes place outdoors. Three, L. Scott Caldwell walks away with the show—or so the extremely enthusiastic words from the Los Angeles tryout have it. Four, Joe Mantello, an actor who has earned a name for himself as a fine young director (*Love! Valour! Compassion!, Three Hotels*), also directs here. Watch for his imprint. Previews Oct. 29; opens Nov. 6.

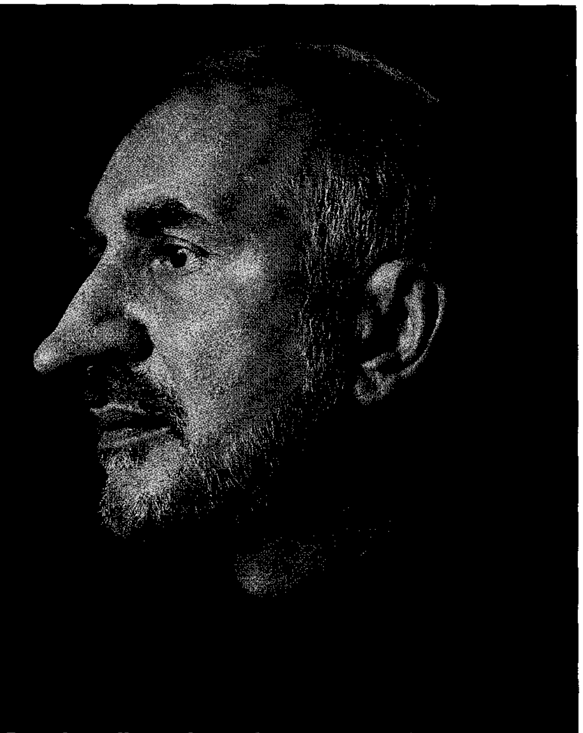
And speaking of odd couples—or was it speaking of Neil Simon?—Jack Klugman and Tony Randall will shortly reunite for **The Sunshine Boys,** the Simon comedy about two retired vaudevillians and their age-related mishegoss. This production makes Randall's second attempt, through his National Actors Theatre, to revive an old chestnut with his former TV co-star. The first, *Three Men on a Horse,* flopped, and many critics at the time wished aloud (or in print) that the two men

Susan Egan and Christopher Sieber in *Triumph of Love.*

CRITIC'S PICK

BY JOHN SIMON

LOVE IN PLUME



Frank Langella, ready to take on the poet of panache.

THIS YEAR, EDMOND ROSTAND'S **Cyrano de Bergerac** celebrates its one-hundredth anniversary. Unlike most centenarians, it is alive and kicking enough for World Cup soccer. Because it takes no chances, it is not a great play, merely a perfect one. Every act describes a perfect parabola within a play that is itself a perfect parabola: rising action, climax, dénouement, or dying fall. Comedy and drama, wit and pathos, have never been more consummately balanced. The author called it a *comedie heroique,* and heroism, in love as well as war, is a large part of it. But it is also a comedy *larmoyante,* a tearful as much as a mirthful piece. Tirades and epigrams jostle one another, swordplay and love play are carried off with equal panache—a word that originally meant the plume on a soldier's hat, one whose unsullied whiteness, literally and figuratively, is the hero's greatest pride in life as in death. *Cyrano* is one of the supreme love stories of all time, even though—or perhaps because—none of its intertwining passions comes to fruition. And it is written in alexandrines, rhymed couplets that not only roll off the tongue but also click into witty, pregnant, or heartbreaking clinchers. No one in it is totally flawless or wholly villainous. There is enough history to anchor the play in a resplendent age, enough fantasy to intoxicate the coolest heart, and enough bittersweet truth to lodge itself in the most armor-plated breast.

Photographs by Joan Marcus (2).

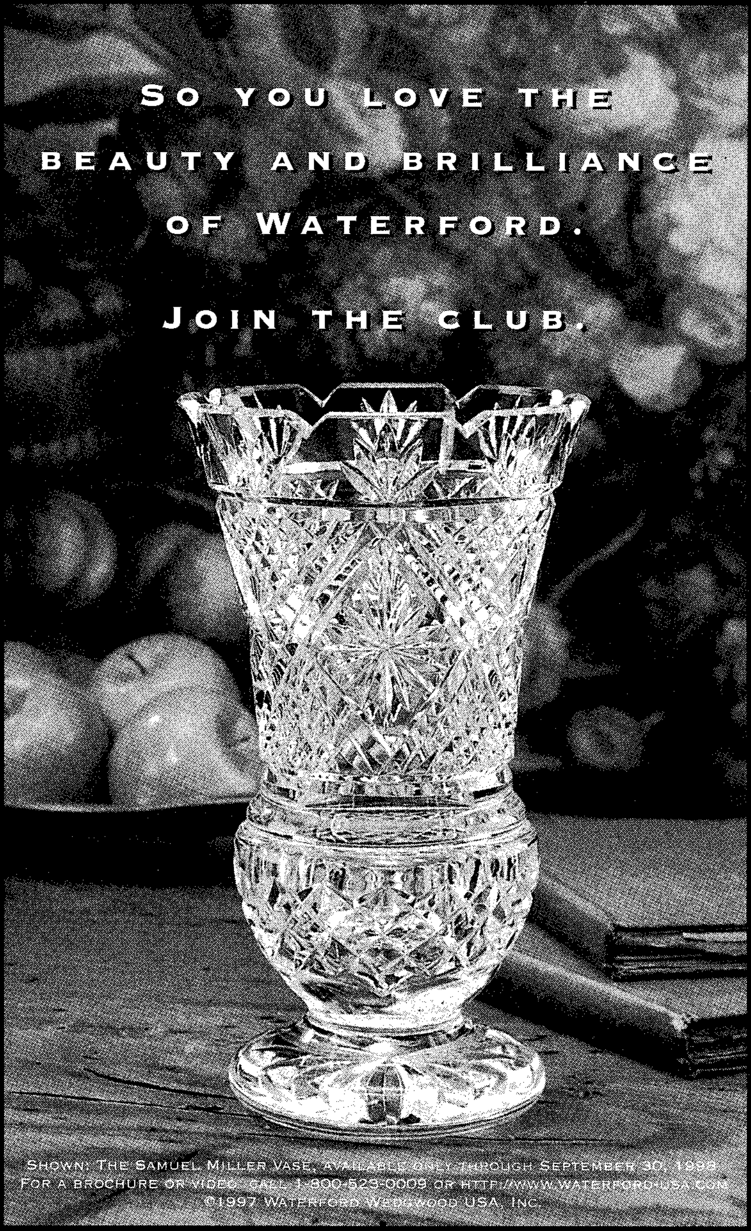
had tried a play better suited to their ages—like *The Sunshine Boys.* Here's their chance. Previews Nov. 28; opens early December.

Triumph of Love director Michael Mayer will be grappling with a strange mismatching himself when he takes up Arthur Miller's **A View From the Bridge,** which opens one month after the musical. Asked whether the two shows had anything in common, Mayer had to think for a moment. Then it dawned on him: "Forbidden love, illegal aliens, and lots of take-home tunes." Anthony LaPaglia, most recently seen on Broadway in *The Rose Tattoo,* stars at the Roundabout. Previews Nov. 25; opens Dec. 14.

The Belasco, however, is home to the season's strangest thespian handoff. Just as Ibsen's Nora slams the door on her husband for the very last time, America's most adaptable wife, Jacqueline Onassis, makes her entrance. But **Jackie,** as ominously titled as this new production sounds, isn't a serious play. It isn't even a straight biography, though it manages to cram in historical events both great and small. Its author, Gip Hoppe, relies on whimsical, ridiculous devices to convey his ideas (the Rat Pack? LBJ? Joe Kennedy? All puppets) and revels in portraits of the mundane (the Kennedys attend an Ingmar Bergman movie; she loves it, he fidgets). "Actually," says Hoppe, "this didn't really lend itself to the stage. It should be a Movie of the Week." Hasn't it been? Previews Oct. 10; opens Nov. 10.

The rest: **Plunge,** by Christopher Kyle, begins Sept. 5 at Playwrights Horizons . . . Frank McCourt's **The Irish . . . And How They Got That Way!** begins Sept. 21 at the Irish Repertory Theatre . . . Anne Galjour's **Alligator Tales** begins Sept. 30 at Manhattan Theatre Club . . . **The American Clock** kicks off Signature Theatre's Arthur Miller season on Oct. 7 . . . Charles Busch's newest, **Queen Amarantha,** also begins Oct. 7 at the WPA . . . Nagle Jackson's **The Quick Change Room: Scenes From a Revolution** begins Oct. 7, staged by the Lab Theatre Company at INTAR . . . **Two Pianos, Four Hands,** a piano odyssey by Ted Dykstra and Richard Greenblatt, begins Oct. 21 at the Promenade . . . not to be confused with Richard Greenberg's romance, **Three Days of Rain,** which begins the same day at Manhattan Theatre Club . . . Keith Reddin's **Brutality of Fact** begins Oct. 22 at Primary Stages . . . as does Blue Light Theater Company's **Filumena,** directed by James Naughton . . . The American Place Theatre's **Fly,** written by and starring Joseph Edward, also begins Oct. 22 . . . **A Dybbuk or Between Two Worlds,** Tony Kushner's adaptation of the Jewish folktale, begins Oct. 28 at the New York Shakespeare Festival's Newman Theatre . . . Frank Langella stars in his own adaptation of **Cyrano de Bergerac** at the Roundabout starting Oct 29 . . . Tina Howe's **Pride's Crossing,** starring Cherry Jones, begins Nov. 6 at Lincoln Center Theatre.

JENNIFER SENIOR



SHOWN: THE SAMUEL MILLER VASE, AVAILABLE ONLY THROUGH SEPTEMBER 30, 1998. FOR A BROCHURE OR VIDEO, CALL 1-800-523-0009 OR HTTP://WWW.WATERFORDUSA.COM
©1997 WATERFORD WEDGWOOD USA, INC.

WS Membership to the Waterford Society includes exclusive access to the WS private collection, a complimentary handcut posy vase (value $65), a subscription to the WS quarterly magazine, invitations to special Waterford events, and more.

WATERFORD®

WORTHY OF THE MOMENT FOR OVER TWO CENTURIES.

TO JOIN, SEND THIS APPLICATION TO: THE WATERFORD SOCIETY, PO BOX 1276, DEPT. NYM9, WALL, NJ 07719-1276 OR CALL 1-800-444-1997. ANNUAL MEMBERSHIP DUES: $45.

CHARGE MY ☐ VISA ☐ MC ☐ AM EX. CARD# ____ EXP. ____
☐ ACCEPT MY CHECK PAYABLE TO THE WATERFORD SOCIETY ☐ SEND MORE INFORMATION

NAME ____

ADDRESS ____

CITY ____ STATE ____ ZIP ____ PHONE ____

SIGNATURE ____ DATE ____

BOB NEWHART
BROOKLYN SOUTH
STEVEN BOCHCO
FALL PREVIEW MICHAEL HAYES
NOTHING SACRED
THE GREGORY HINES SHOW
TV
DAVID CARUSO
HILLER AND DILLER
VERONICA'S CLOSET
YOU WISH
KIRSTIE ALLEY
ICE-T
ERIC ROBERTS
FRED SAVAGE
TOTAL SECURITY
BRONSON PINCHOT
DHARMA & GREG
CRACKER
SLEEPWALKERS
DEBRAH FARENTINO
JIM BELUSHI
JENNY MCCARTHY
TONY DANZA

NYPD TWO

BY CHRIS SMITH

STEVE GARDELL IS A TOUGH GUY. JUST before he left New York for this vacation trip to Los Angeles, he examined fatal chest wounds made by .22-caliber bullets that had been fired from a booby-trapped cookbook. Gardell shrugs; he's seen far worse mutilation in 30 years as an NYPD homicide detective. ■ Now he's standing in the middle of a CBS soundstage, where the drab pale-green interior of a precinct house has been lovingly re-created as the setting for **Brooklyn South,** the new cop drama from producer Steven Bochco. As Gardell, 50, gapes in wonderment, another New York cop calls for him to climb behind the sergeant's desk. ■ "Look at this!" says Tommy Doyle, a legendary Brooklyn patrolman who's now a consultant to *Brooklyn South.* Doyle is pointing to a *faux*-bronze plaque identifying the fictitious precinct as the 74th, though the station house is a dead ringer for the real 78th, which covers Park Slope. ■ "I made my first collar in the seven-eight!" Gardell says. "Three weeks out of the academy, I'm on a foot post at Garfield and Seventh Avenue at six in the morning, and I apprehend three kids burglarizing an electronics store." No doubt it's the glare of the TV lights, but water seems to be welling in Gardell's eyes. ■ The tour of the set has Doyle feeling nostalgic, too. "There were a lot of people that I felt I helped when I was on the job," he says. A growl creeps into his voice. "And there were a lot of people I gave the best screwing I could possibly give them. People who deserved it." Doyle, 63, sees skittishness about civilian complaints holding back today's street cops, and he shakes his head disgustedly. "People," he says, "are probably not as fearful of the police as they should be."

PHOTOGRAPH BY ART STREIBER

[illegible] producer Steven Bochco with the cast of his new *Brooklyn South.*

FALL PREVIEW

TELEVISION

ATTENTION TO DETAIL HAS ALWAYS BEEN AN obsession on Bochco's *NYPD Blue. Brooklyn South* (premiering Monday, September 22, at 10 P.M. on CBS) works just as hard to get the surfaces right: Arrest reports, called DD-5's, lying on the patrol sergeant's desk are filled out down to the last bureaucratic box, even though no one in the TV audience will ever see the props up close.

Yet what makes *Brooklyn South* this fall's bravest and boldest new show is its attitudinal realism. The roiling mix of rage and boredom, heroism and silliness that fills an average cop's four-to-midnight tour is drawn straight from the experiences of Tommy Doyle, Bill Clark—the highly decorated Queens homicide detective who cracked the Son of Sam case—and their pals from "the job." Shaping their vivid anecdotes into serial drama is the gifted writer David Milch, co-creator of both *Blue* and *BS*. Milch, 50, is a twitchy, cerebral man who's been both a protégé of Robert Penn Warren's and the steadiest customer a heroin dealer could ask for. "I feel an authority in writing cops now simply because I've lived with them for five years, all the time," Milch says. "Bill and I are like brothers. So that part I'm really comfortable with. And I've been a skell for 30 years, so that part's covered."

Milch knows complexity, and in *Brooklyn South* he'll explore some of the most disorienting terrain in urban America: racism, violence, and the limits of morality. Certainly Milch has touched on the same issues through *Blue* detectives Sipowicz and Simone. But the life of a street cop is more volatile. And in these days of plunger justice, the question is how much emotional authenticity *Brooklyn South*—and its audience—can handle.

DYLAN WALSH IS *BROOKLYN SOUTH*'S DESIGnated heartthrob. Bochco has a deft touch for casting talented film actors whose careers on the big screen are foundering. Walsh, 33, was stalled after starring in the 1996 dud *Congo;* now he's hungry to show his skills in *Brooklyn South.* Walsh is part of a sterling ensemble that includes Gary Basaraba as the seven-four's flabby, sneaky-smart sergeant, Titus Welliver as a wild-ass cop suffering marital upset, James Sikking as an oily Internal Affairs lieutenant, and Yancy Butler as one of the rare "females" (in cop-speak) who can make a police uniform look sexy.

Walsh plays Jimmy Doyle, the gruff but altruistic cop with a photographic memory for the citizenry of south Brooklyn. Off-duty, though, Jimmy is awkward and unsophisticated. The character is based on Tommy Doyle, now retired, who was born and spent most of his police career in Sunset Park. One of his tactics was taking a teen whose life could go either way and trying to scare him straight with a visit to a freshly murdered criminal.

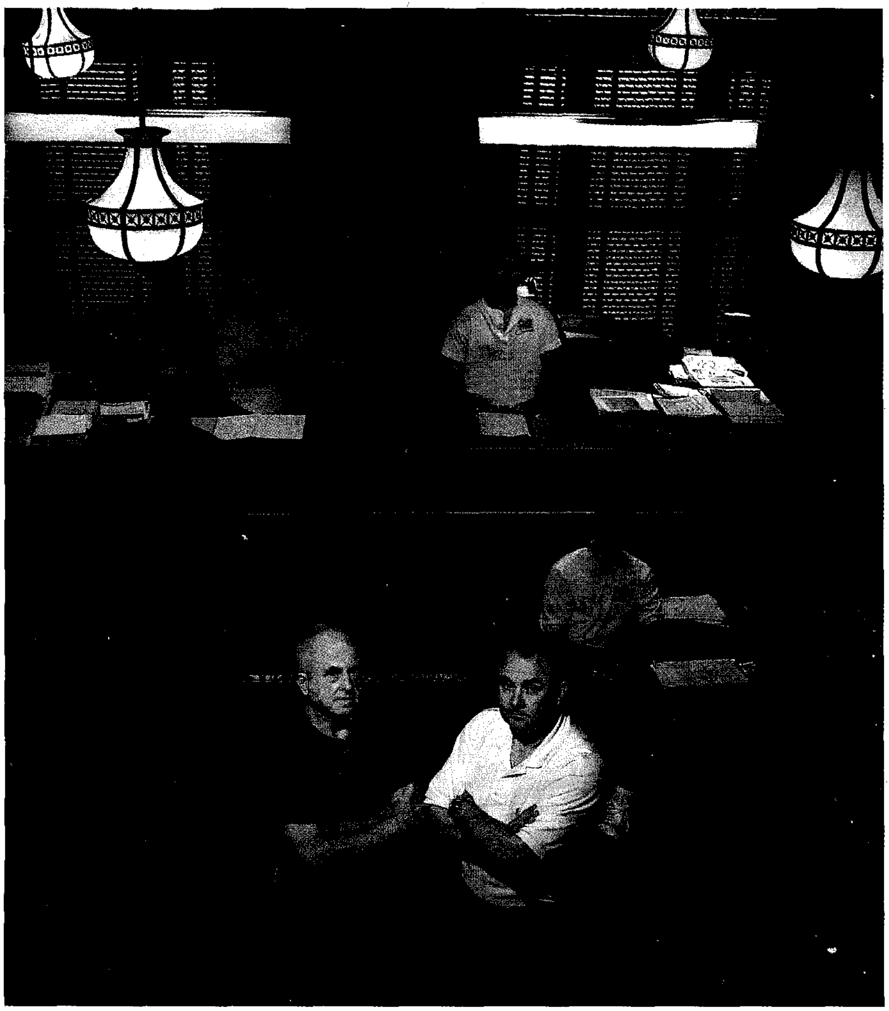
"If you drive around with Tommy, any street in Brooklyn, he'll pull the car over, get out, just to go over and hug somebody he's known for years," Walsh says. "And he knows people from all different levels, all different social groups. It's those connections he's able to work as a cop. It's an amazing thing to watch. He's got a tactile relationship with the neighborhood."

Doyle is trying to pass on that feeling to the actor. "He gave me his handcuffs," Walsh says, sounding awed and moved by the gesture. Then he laughs, adding, "Who *knows* what skanky wrists they've been on."

Bill Clark's hard-boiled skepticism informs every aspect of *Blue;* on *BS,* Clark's credit is "producer," but more accurately, he's the soul of the new show. Bochco sees Doyle's idealism adding an optimistic touch. "Bill Clark came across the consequences of gruesome behavior and then spent his time puzzling, putting the pieces together, catching a killer, and trying to get that killer to give it up," Bochco says. "Tommy Doyle, out on the street, may chase down a bad guy. But the bulk of every day for a uniform cop is spent doing good things for people, or preventing bad things from happening to people."

If Bochco's perspective sounds a trifle Hallmark for 1997, David Milch makes sure things don't get too sunny. Five minutes into the first episode of *BS,* a rifle shot shatters a cop's skull. The image of blood and brains on a Park Slope sidewalk has provoked knee-jerk buzz from TV critics about the show's being "controversial." But what is truly subversive and downright unsettling about *Brooklyn South* is the questions it poses about democracy.

"The cop is at the center of this tragic contradiction, which is, democracy is a



The originals: Doyle and Clark, front, with Gardell, Farhbach, Tirelli, and Mike Palladino.

Photograph by Art Streiber/CPi-Montage.

fucking illusion that is predicated on the acceptance of certain shared principles," Milch says. "There's nothing inevitable about it. The Declaration of Independence *didn't* say, 'These truths are self-evident.' It said, 'We *hold* these truths'—we *agree* to believe in these things.

"Now, if you get people who don't believe in that shit, who are willing to do murder—in other words, people who refuse to obey the social contract—the only way society can sustain itself is if there are people equally willing to abrogate the social contract to deal with those who are attacking it," Milch continues. "That's what we hire cops to do. And the unstated aspect of the contract is, 'You fuck those people up any way you have to. Just don't tell us. If we find out that you did what you had to do, we're gonna fuck *you* up.' The result of that, at one level, is that cops only trust other cops. Beyond that, the resentment, the mistrust, that society feels toward cops is an expression of a general kind of misgiving that has developed about the whole conscience of the democratic system. This show is gonna work on that stuff from the inside. If we do it right, it will be, in its way, a helluva lot more controversial than *NYPD Blue*."

Whatever *Brooklyn South*'s flaws, its timing can't be faulted. The men and women of the seven-four respond to the shooting and subdue a suspect—maybe too enthusiastically, because the perp dies on the station-house floor. The dead man is black; he's surrounded by enraged white cops. As the second episode—where an Internal Affairs investigation pits cops against one another—finished filming in Los Angeles, New York tabloids were bannering the alleged torture of Abner Louima.

"I have spent a lot of time over the last five years in the streets of Brooklyn," Milch says, "and it is remarkable the extent to which cops are *part* of that community rather than its wardens or guards. I hope we'll be able to show the deep sense in which that relationship is constructive. But to the extent that you let cops quote-unquote do their job, that is, let it be a government of men and women, as opposed to [one of] laws rigidly adhered to no matter what the circumstance or provocation, you do make it possible for the abuses of fascism to take place. And we're seeing some of the consequences of that. It sometimes makes for some very uncomfortable Haitians."

EACH MONTH, CLARK AND DOYLE ORGANIZE a group of city cops to fly to L.A., on Bochco's dime. One August afternoon, a van is transporting four detectives, their wives, and their children through Hollywood. "People ask me, 'Well, why don't you go someplace else and work?' " says George Farhbach, a Bed-Stuy homicide detective. "And it sounds kinda stupid, but, you know, they don't make police shows about the Orlando P.D."

The van slows as it winds its way through the leafy streets of Beverly Hills. In the front seat is Rick Tirelli, a boisterous red-haired Queens homicide detective who last year helped solve the grisly kidnapping and torching of Kimberly Antonakis. Tirelli has been to Beverly Hills before, and he points out the sites. "That's Lucille Ball's house," Tirelli says. "She's well dead, though."

Morbid humor, distinctive phrases—this is the stuff Milch uses to flavor his scripts (cool-lingo alert: New York cops call their blue uniform "the bag"). Milch and Clark prod the visiting cops for story ideas and juicy insider gossip: After the spectacular bust of the would-be subway bombers in Park Slope, City Hall wanted to stage a press conference. "You know, show off the hero cops," a detective says. "But the cops refuse to do it—not with the lousy contract the city is offering us. So what does [police commissioner Howard] Safir say? 'Fine—we'll disband ESU.' " The Emergency Service Unit officers who cleared out the bombs appeared at the press conference.

In the back of the van, one police wife is saying that a patrolman's work has changed. "When my husband was in uniform, there was still respect for cops. That's a thing of the past. You're up against a different, uh . . ."

"Element," a detective says helpfully.

CRITIC'S

BY JOHN LEONARD

UNIFORMITY

Caruso is ready for his (small-screen) closeup . . . again.

LIKE ITALIAN OPERA, JAPANese noh, French sauce, and Spanish bull, the cop show is American television's preferred form, our bunker of choice from which to snipe at culture-war issues of race, class, manhood, and the blues. Steven Bochco, who's been playing cops-and-robbers for more than 25 years, ever since *McMillan and Wife*, is back this fall with two brand-new ones: *Brooklyn South* (Mondays, 10 to 11 P.M., CBS) is all adrenaline, testosterone, and grit, in which the thin blue paranoid line holds off the barbarian hordes at the gates of the borough, with Jon Tenney as the obligatory Mr. Sensitive and Yancy Butler as the precinct hardbody beautiful, plus a lot of guys with first names like Kevin and Mike and last names like Doyle and Donovan, many of whom get shot in the pilot. *Total Security* (Saturdays, 9 to 10 P.M., ABC) is all corrupt glitz and rogue rule-bending, in which an elite commando unit of ex-cops, surveillance techies, computer hackers, and soft-shoe Mr. Fixit smoothies make Los Angeles safer for the rich and famous, with James Remar as the Mr. Sensitive, Debrah Farentino as Wounded Womanhood, and James Belushi as the embodiment of Bochco's *L.A. Law* sort of slapstick.

Bochco gets a run for his money and his Nielsens from *Michael Hayes* (Tuesdays 9 to 10 P.M., CBS), which arrives with enough street-savvy executive producers to mount a coup in a Balkan country: John Romano (*Class of '96*), Nicholas Pileggi (*GoodFellas*), Paul Haggis (*EZ Streets*), Craig Baumgarten, Arnon Milchan, and Thomas Carter, who doubles by directing the pilot. David Caruso (yet another executive producer), returning to network television perhaps chastened by a brief and less-than-glorious big-screen career, stars as an ex-cop turned federal prosecutor. He may be as sensitive as Spinoza, but he is also as bloody virtuous as Robespierre.

Photograph by Cliff Lipson/CBS.

How *Brooklyn South* treats the civilian "elements" is already stirring debate. Will the show's nonwhite characters be more than two-dimensional foils for the cops? A black minister in the pilot comes across as a caricature. "Goethe once said he'd never heard of a crime he couldn't commit," Milch says. "I haven't met a person whose inner life I don't feel I can imagine. It just takes a little more effort with some than with others."

TV critics have ripped Milch as a racist for his seemingly sympathetic portrayal of the white cops who may have beaten the black gunman to death. "The fact that you do stories which take into account racial difference and tension—to the extent that makes you racist, then the alternative is to be a moron," Milch says. His intention—to make the audience feel complicit in the bad guy's death—was getting lost in the racial scorekeeping, so a love affair between two black cops, planned for introduction the second week, has been shoehorned into the pilot. Unintentionally or not, *Brooklyn South* was being authentic once again: Efforts at racial integration in the NYPD are sporadic.

Brooklyn South is not, of course, a documentary, but the show will need writers with a feel for younger, less secure cops if the tone is going to be up-to-date. Bill Clark and Tommy Doyle, revulsed by the alleged brutality in the real-life 70th Precinct, are the finest of the finest; Milch says his friendship with virtuous cops doesn't blind him to the dark side of the force. Indeed, it's the ground between sainthood and pure evil where the average cop is tested, and it is where Milch does his best work. "Liberals always feel, well, every problem has to have a solution. And we all know, in our hearts, what problem of any consequence *does* have a solution?" Milch says. "But these idiots say, 'Well, we have to make a judgment—it's gonna be one way or the other.' It's gonna be one way or the other because they've got nothing to do with reality. But in practice, what you do is live into an uneasy kind of tension between those who are of the book, as they say in religion, and those who are not. There are gonna be truly bad guys who are cops. And the true remedy for that is vigilance which is not institutionalized. It's the vigilance of their peers. And believe me, there is a kind of vigilance exercised. It is far from perfect." From mortal clay, though, Milch and Bochco mold great television. ■

TELEVISION

MONDAY

Timecop (ABC, 8) An adventure drama about crime-fighters who slip the surly bonds of time, tesseracting hither and yon, correcting injustice wherever it occurs. The network's still tinkering with the pilot, so who knows, maybe it'll be brilliant—but really, what are the odds?

Olbermann at Night (MSNBC, 8) Interviews and commentary from the former host of ESPN's *SportsCenter;* weekdays.

Ally McBeal (Fox, 9) A smart, single lawyer working in the same tiny firm as her ex-boyfriend, Ally is the sort of sassy, pretty woman with a wry take on life whom *Esquire* used to refer to (embarrassingly enough) as a "thinking man's sex symbol." Complete with *Dream On*–style fantasy sequences to explicate any ambiguous subtext.

Good News (UPN, 9) A comedy about a strong-willed church congregation and the replacement pastor they're not quite sure what to make of. Expect lots of scripture-quoting, tambourine-shaking, and hosanna-shouting. Somebody say amen.

George & Leo (CBS, 9:30) Bob Newhart (a starchy bookstore owner, but basically just Bob Newhart) and Judd Hirsch ("a two-bit Vegas bagman" and, well, you know, *ethnic*) as mismatched in-laws. There's nothing especially new or funny here, but at least these two know what they're doing. This season, that counts for something.

Brooklyn South (CBS, 10) Brownstone Brooklyn's growth from quaint hamlet to generic big-city backdrop takes a great leap forward this season: Forget Starbucks; now Flatbush Avenue's got its own gritty police drama. The timing really couldn't be more challenging for a Brooklyn-based show with a strong pro-cop slant and a heavy racial subtext. And though it's quite good—as you'd expect of a show coming from Steven Bochco—so is *NYPD Blue.* Does every borough need its own cop show? When's the casting call for *Staten Island S.W.A.T.*?

TUESDAY

Over the Top (ABC, 8:30) Simon Ferguson, a onetime star of afternoon soaps, goes to hang out with his favorite ex-wife and share her down-to-earth life during a lull in his career. Played by Tim Curry, a onetime star of *Rocky Horror,* who's been experiencing a similar lull.

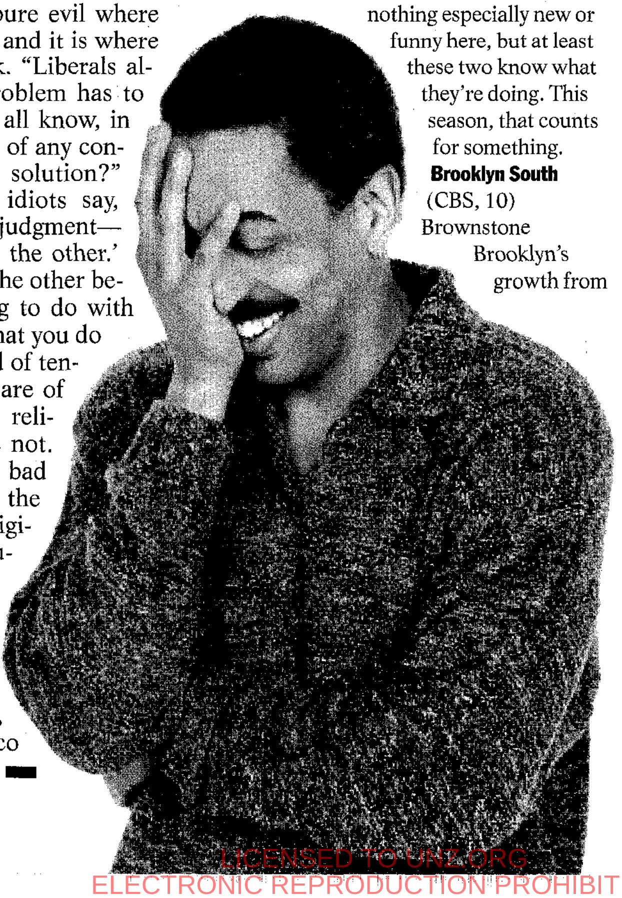
Michael Hayes (CBS, 9) David Caruso looks less pretty, maybe even chastened, as he returns to the genre he so foolishly spurned. This drama about the U.S. Attorney's office, written by Nicholas Pileggi and John Romano (*GoodFellas, Casino*), is deeply New York–specific and surprisingly class-conscious, pitting the hardworking sons of the outer boroughs against "the Sutton Place/Hamptons crowd." Hayes, a straight arrow whose sense of honor is so profound that he instills family values in families not technically his own, fearlessly traces the petty crime du jour straight up to the highest echelons of power. If CBS has any sense at all, it's already leasing the rights to the Committee to Re-elect Giuliani.

Hitz (UPN, 9) This alleged comedy about the music business has all the visual flair (and bracing wit) of a seventies British sitcom—plus Andrew "Dice" Clay, for good measure. What dark conspiracy entrapped Coolio into appearing on the pilot?

Hiller and Diller (ABC, 9:30) TV's never done very well with shows about TV, or shows about comedy per se (*Dick Van Dyke* notwithstanding), and this show about a TV-comedy-writing team isn't likely to alter that record. Kevin Nealon plays the sensible, wholesome partner; Richard Lewis plays himself—both with families to match. Don't you wish Lewis would just get on Prozac and be done with it?

Head Over Heels (UPN, 9:30) Two mismatched brothers—as with every other pair of mismatched TV brothers, one's reckless and lustful, the other's serious and lonely—run a South Beach dating service. Madcap antics ensue. Don't hold your breath for any Andrew Cunanan jokes.

Dellaventura (CBS, 10) Danny Aiello plays a tough-guy P.I. from a bygone era: He doesn't like drug dealers and he doesn't like rules (the latter being the reason he quit the police force), but he loves black leather blazers, bare-knuckled fighting, and helpless Asian rape survivors.



Gregory Hines plays a book editor in the new comedy *The Gregory Hines Show.*

Photograph by Monty Brinton/CBS.

"ADVERTISEMENT"

SATURDAY NIGHT SPECIAL'S CARL AND LEON INTERVIEW:

DYLAN McDERMOTT

A conversation with Dylan McDermott about his part as the lawyer who gives lawyers a good name in **THE PRACTICE**

From David E. Kelley, award-winning writer of such hit shows as "Chicago Hope," "Picket Fences" and "L.A. Law," comes the most talked-about drama now on Saturday-night television, "The Practice," airing 10/9c on ABC. And from inmates Carl and Leon (via the small, dank visitors cell in Section C of State Prison) comes this provocative interview with one of the biggest stars of "The Practice," Dylan McDermott.

C: We appreciate your meeting with us, Mr. McDermott. Usually when we meet with a lawyer we have to do it through Plexiglas.

L: But since you're only a lawyer on TV we get to sit face-to-face.

DM: Glad to be here.

C: You made your big-screen debut in the 1987 Vietnam movie "Hamburger Hill," where you saw kind, innocent people being torn apart and painfully mutilated. Is there any other research you did to prepare for your role as the lawyer Bobby Donnell?

DM: I spent a great deal of time with lawyers.

L: Our condolences. Why don't you tell us about your character?

DM: He's a lawyer in a small Boston law firm who takes cases based on merit rather than the size of the retainer.

C: A lawyer with ethics? Something that fantastical could only come from the creative mind of David E. Kelley.

DM: It did.

L: We quite enjoyed the show. The compelling and often irreverent dialogue kept us enthralled.

C: As did the inventive editing and filming techniques.

DM: Thanks for your support. I appreciate it.

L: We have a review here and it says, and I quote, "McDermott is an intelligent actor, creating a flawed but essentially decent character with his customarily intense screen presence." How do you like that?

DM: I like it.

C: We like it, too, because that's the way we see ourselves – flawed but essentially decent.

L: Okay, maybe just flawed. But we do find that we have a lot in common with this Bobby Donnell guy.

DM: Oh, really?

C: You see, like Bobby, we don't like most of the lawyers we meet.

L: Plus, Bobby's often found sleeping in his office, surrounded by dirty laundry. We do that, too.

C: Of course, our office doubles as a cell.

L: Aside from the fact that you guys don't like other lawyers, how do you think your firm differs from other, how shall I say it, sleazy law firms?

DM: We take the cases the big firms won't touch. The ones that don't have a lot of money but have a right to be tried.

C: I've got a case that the big firms wouldn't touch.

DM: Because you didn't have money?

L: Because I was guilty.

C: You mentioned this series is about a Boston law firm. Is it shot in Boston?

DM: No, Los Angeles.

L: That's good. We're not big fans of Boston.

C: Busted in '76 in Boston.

L: And '84.

C: ...and '87.

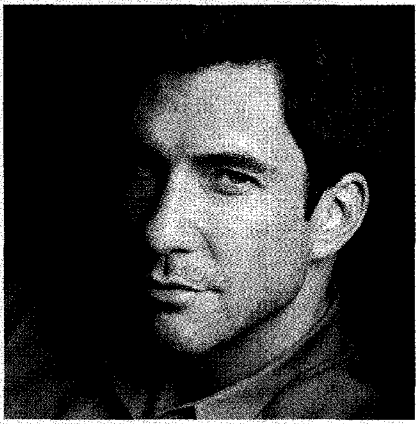
L: Enough of the reminiscing. I think our time with Mr. McDermott is up.

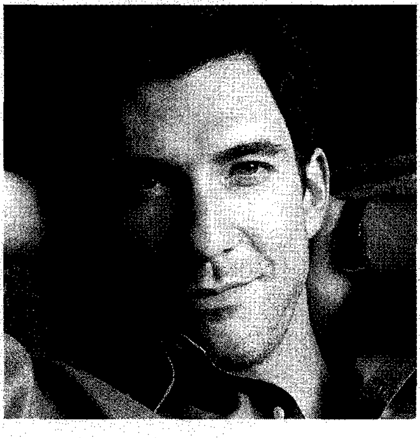
C: Surely we have time for one joke. How do you save a lawyer from drowning?

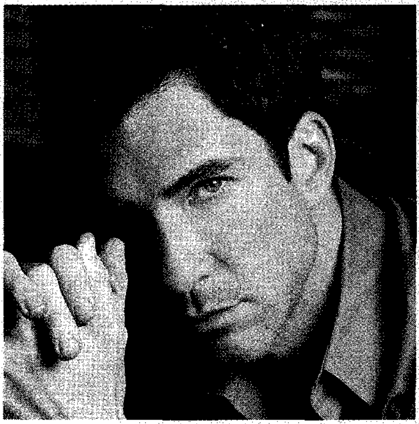
DM: How?

L: Take your foot off his head.

C: We've got a lot more of those if you need them.







Live From the 10 Spot (MTV, 10) Weekly live performances by video-friendly bands.

WEDNESDAY

The Tony Danza Show (NBC, 8) Tony's back, and in a way it's like he never left at all: He plays a gruff newspaper columnist (wasn't that his last series?) trying to keep up with his 17-year-old daughter (wasn't that his last movie?).

Dharma & Greg (ABC, 8:30) If you think the free-spirit-meets-straight-arrow formula of this romantic comedy is idiotproof, you haven't met the new ABC. Jenna Elfman is cute as the flower child, but if it's true that the network's pinning all its hopes on this show, then pick up the phone, call whoever handles your Disney stock, and shout *Sell!*

Built to Last (NBC, 8:30) Let President Clinton dither about whether to offer African-Americans an official apology. NBC has offered a very different act of reparation: It's given black people their own *Home Improvement.* Paul Winfield plays an honest, dependable construction worker whose superfunctional family helps him run his business when he suffers a heart attack.

Working (NBC, 9:30) Who green-lighted Fred Savage's passage into adulthood? Somehow, the kid from *The Wonder Years* is now eligible to play a salaryman. Count on lots of jokes about parking spaces, office coffee, and management theory—or just read a "Dilbert" cartoon and save yourself the effort.

Jenny McCarthy stars in *Marilyn*—sorry, in *Jenny*—as a small-town girl in Beverly Hills.

THURSDAY

Nothing Sacred (ABC, 8) Sure, the urban-crime-show formula—handheld cameras, hard-bitten characters, and lose-lose moral dilemmas—is a proven performer, but applying it to the elusive business of saving souls, as in this tough drama about an inner-city church, might just be going too far. There's even a running subplot about the teachings of Saint Thomas Aquinas, for Pete's sake (and that *Carmina Burana* soundtrack doesn't help matters).

Union Square (NBC, 8:30) The folks who brought you *Caroline in the City,* a series that does so little with its New York setting that it might as well be called *Caroline on the Soundstage,* now offer this sitcom about the eclectic characters and unpredictable high jinks that make up life at a Union Square diner. Clearly, this show was approved sometime before Union Square's demographic repositioning—*Diner? What's a diner?*—but it stars that woman from *Selena,* God bless her heart.

Between Brothers (Fox, 8:30) Sometimes brothers can be so much alike. Other times, not. Exploring this complex duality are Kadeem Hardison, as the horny but hardworking doctor brother, and Dondre Whitfield, as the horny but freewheeling playboy brother. Fox describes their best friend, Dusty Canyon, as "an Al Roker wannabe," which just can't be a good thing.

Cracker (ABC, 9) Our hero: a low-budget forensic psychologist with an office in a strip mall, a crummy teaching gig ("You won't find the answers in any of these," he yells, throwing tomes at his students. "This is the textbook of life!"), an abusive relationship with his wife and kids, and a generally obnoxious manner—not provocative or unsettling, just obnoxious. Think that sounds dark? Wait till you watch a beautiful serial killer seduce a callow teenager, strip him naked, handcuff him, and electrocute him unto death. The Moral Majority's gonna love boycotting this one.

413 Hope Street (Fox, 9) Follow the address through an unidentified "bad neighborhood" to a community service center that features an improbably gorgeous building and a beautifully multicultural staff. Fairly bursting with good intentions, they show endless patience and generosity as they administer tough love ("That's an excuse, not an explanation," one counselor warns) to the hopeless waste cases they serve. Oh, and half the staff are really wealthy executives who do it just because they care. This silly sentimentality comes to you from Damon Wayans.

Veronica's Closet (NBC, 9:30) Kirstie Alley, with her usual whiny, high-maintenance shtick, is well cast in this surprisingly funny sitcom about a self-help author–cum–lingerie designer. Co-starring Kathy Najimy as a borderline sexual harasser (oh, lighten up) and *Larry Sanders*'s Wallace Langham as the assistant who's experimenting unconvincingly with heterosexuality.

FRIDAY

Players (NBC, 8) If the government's going to go to all the effort of recruiting three felons for a new elite crime-fighting unit, you'd think the guys could at least do better than the old I'm-here-to-fix-the-phones-ma'am caper. Even Ice-T's charisma is no match for this nonsense. "Y'aint gonna like this," he warns his boss before delivering some bad news. "I don't like my peas," she growls back, "but I eat them." Next!

The Visitor (Fox, 8) The team behind *Independence Day* makes its small-screen debut with a show about, of all things, an alien landing. (The men in green tear up the countryside searching for the lone survivor of a crashed spaceship.) You were expecting, perhaps, *Arbor Day*?

Meego (CBS, 8:30) Tied with *You Wish* for worst show of the season, this nightmare finds Bronson Pinchot—still peddling that same old accent—in the role of an alien playing wife substitute (don't think about that too long) and nanny to Ed Begley Jr. and his two sons. *Mork calling Zoë Baird, come in Zoë Baird.* Sample

The cast of *C-16,* a crime drama about a special Justice Department unit, includes Eric Roberts (center).

Photographs: top, Chris Haston/NBC; bottom, E.J. Camp/ABC.

humor: SARCASTIC TEENAGER: "Yeah, and I'm Batman." NAÏVE SPACEMAN: "Nice to meet you, Batman." Even Ed Begley Jr. deserves better than this.

You Wish (ABC, 9) Yet another sitcom about an irritating paranormal creature and his adoptive post-nuclear family. Genie, a cross between Pauly Shore and Doug Henning, is so annoying, even the soccer mom whose life he tumbles into can barely stand to have him around. Drop a postcard in the mail if you make it through an entire episode.

The Gregory Hines Show (CBS, 9) After a few years in the shadows, Hines returns with this pleasant comedy about a recently widowed book editor (who happens to live in an *Architectural Digest* home) trying to get on with his life, son, and career. It may not be *Masterpiece Theatre*, but it's reasonably amusing, it's inoffensive, and all the major characters are black. May the folks at WB see it and beg forgiveness for their sins.

Teen Angel (ABC, 9:30) A teenager and his invisible, omnipotent ghost friend may not sound like the stuff of which hits are made, but this comes to us from the executive producers of *The Simpsons* and *The Critic*, so prepare for a happy surprise.

SATURDAY

Next Door With Katie Brown (Lifetime, 1) Household how-to, from the Martha next door.

C-16 (ABC, 8) With this sleek action series,

HIPPIES AND SQUARES

JENNA'S INSTANT DHARMA

POSSIBLY THE ONLY PERSON with a shot at replacing Jamie Tarses as ABC's most-talked-about woman this fall is Jenna Elfman, star of the new comedy **Dharma & Greg.** The latest in a long line of television odd couples, Elfman's Dharma is the hippie daughter of (you guessed it) aging hippies, while Greg, played by Thomas Gibson of *Chicago Hope*, is the square son of rich squares (think *Barefoot in the Park*. Think *I Love Lucy*. Think *Bewitched*). True to both her spontaneity and his conventionality, they marry on their first date—a very nineties blend of responsibility and freedom, to paraphrase Austin Powers. Explaining her character's hasty decision (and sounding very Dharma-esque herself), Elfman observes, "People don't embrace the moments that are really beautiful and wonderful—it's like, God forbid they should experience all the sensations in this world."

At 25, Elfman is experiencing her fair share of sensations. After her well-received performance in last year's failed Molly Ringwald vehicle *Townies*, Elfman was pinpointed by ABC as a potential Next Big Thing: "[The producers] really gave me carte blanche, and I knew I wanted to play and have a lot of fun with this character. When they proposed *Dharma*, our concepts matched perfectly."

Finding a leading man proved equally fortuitous. According to Elfman, who had a hand in casting Greg, "It was like actor's love at first sight: I was running in late, and I felt this *beam* hitting me and I turned and saw Thomas smirking at me! It was so *Dharma & Greg*." Indeed. The show's pilot shows us the pair as kids—lovestruck strangers gazing across a crowded subway. Years later, the subway reintroduces the improbable soul mates. "Hey, it happens," says Elfman. At least it did in *Splash*.

While Elfman may be taken with her co-star, she is clearly the more dynamic presence of the two. She can't help outshining Gibson with her quirky, ebullient delivery—a talent she attributes to spending years in front of the tube watching Lucille Ball and Carol Burnett (apparently she realized early on that one has billions of brain cells).

"I'd sit on the edge of my seat waiting for the part when Tim Conway cracks up. I was absolutely hooked, and I knew I wanted to be an entertainer."

Now that she's got her wish, Elfman is "thrilled when I get a minute in my trailer; the speed is just crazy, it's like *wow*. But I'm not complaining, because I truly believe we've got a terrific show." So what should we expect from it? Says Elfman, "You're gonna laugh your ass off." **ARIEL LEVY**

***Dharma & Greg's* Elfman was weaned on Lucy and Carol and Tim. Tim *Conway*.**

Photograph by Fergus Greer/Botaish Group.

COMFORT FOOD WITH AN ATTITUDE

Halcyon

Discover Halcyon restaurant. There's no place quite like it. Join us as Chef John A. Halligan welcomes Gourmet's Great American Chefs; each month Halcyon proudly showcases the most talented names in cooking from all over the country. We're adjacent to the RIHGA Royal Hotel, on 54th Street between 6th and 7th Avenues. Halcyon, 151 West 54th Street, NYC. For reservations or more information, call 212.468.8888.

Gourmet Great American Chefs at Halcyon

are you in the driver's seat ?

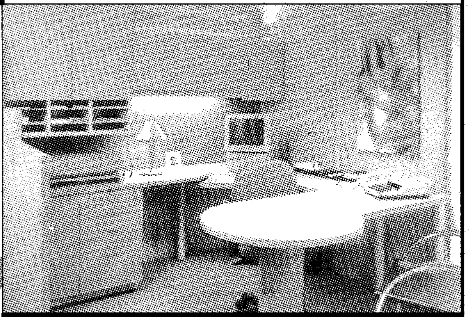
Computers have changed the way we work – at home and at the office. **techline**® is a system of furniture and cabinetry designed expressly for this new way of working. If the future is computer driven, let us put you in the driver's seat!

call for your free brochure

or...design consultation

- manhattan 35 e 19th st. 800 697 7573
- westchester in scarsdale 914 725 2064
- new jersey off route 17 201 933 3220

www.techlinestudio.com



techline® furniture and cabinetry

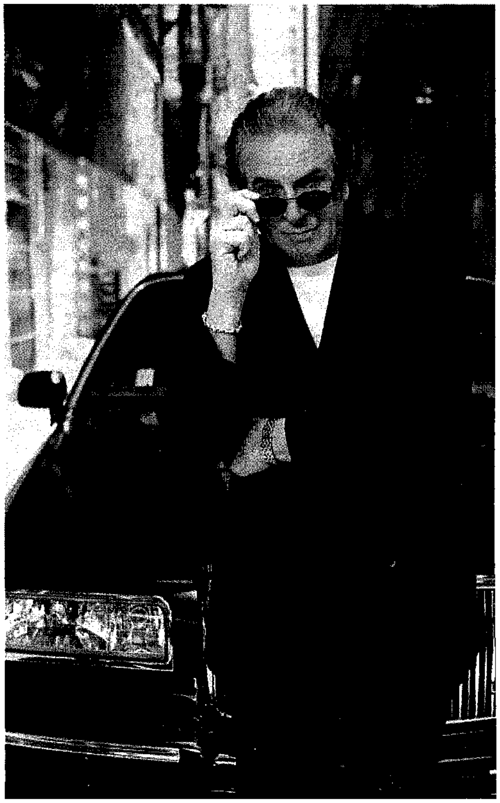
BASKETBALL CITY

- Non-Stop Pickup Games
- Court Rentals
- Leagues
- Corporate Programs
- Youth Programs

ACT SOON! Limited Membership

6 Hardwood Courts
Fitness Center • Sports Lounge

West 23RD & The Hudson • 212-23-HOOPS



Danny Aiello is a private investigator nicknamed the Snake in *Dellaventura.*

Brillstein-Grey—the outfit best known for cameo-filled sitcoms like *The Larry Sanders Show* and *NewsRadio*—ventures into new terrain: the hourlong crime drama. Unfortunately, that's the same terrain everyone else ventured into this season, and it's getting a bit crowded. Starring Eric Roberts as the head of a special Justice Department unit (populated by attractive white professionals in well-lit offices—this is the FBI of *Face/Off*, not *Donnie Brasco*), it's pretty good, but with so much competition, that may not be enough.

Total Security (ABC, 9) Yet another series about maverick crime-busters. This one pairs a painfully serious private security specialist with a buffoonish sidekick (Jim Belushi) who begs a job at the upscale firm. His gain, our loss: The show veers confusingly between broad buddy-movie humor and grim accounts of the sexual assault and murder of a little girl.

Sleepwalkers (NBC, 9) Just when you thought every dramatic series was going to be about crime, here's one about . . . psychoanalysis. But forget the stuffy old talking cure; this is a glamorous new kind of psychoanalysis performed by renegade scientists who enter your dreams with you and help you decode them. Okay, the details are fuzzy, but this much is known: It apparently involves wearing skimpy costumes and sprinting after departing helicopters and snatching people from the jaws of death. It's the best (if silliest) P.R. the beleaguered profession has received in years.

Photograph by Craig Blankenhorn/CBS.

SUNDAY

Jenny (NBC, 8:30) MTV's bouncing blonde ironist makes her broadcast debut as a small-town fast-food worker whose absentee father—a cheesy matinee idol (with special guest George Hamilton as himself)—bequeaths her a mansion. She and her friend pack up their hair spray and lip gloss and move to L.A. to check it out. Yes, it's the Beverly HillBimbos, and it should be sufficient to keep her busy for a season while her agent lands a movie deal.

The Tom Show (WB, 9) If you're wondering how Tom Arnold ever got his own series, consider this: It's about a guy who won minor fame piggybacking on the celebrity of his megastar wife and who, now that she's divorced him, has to readjust to life far from the A-list—in fact, has to take a job with a second-rate television network. Art or life? You decide.

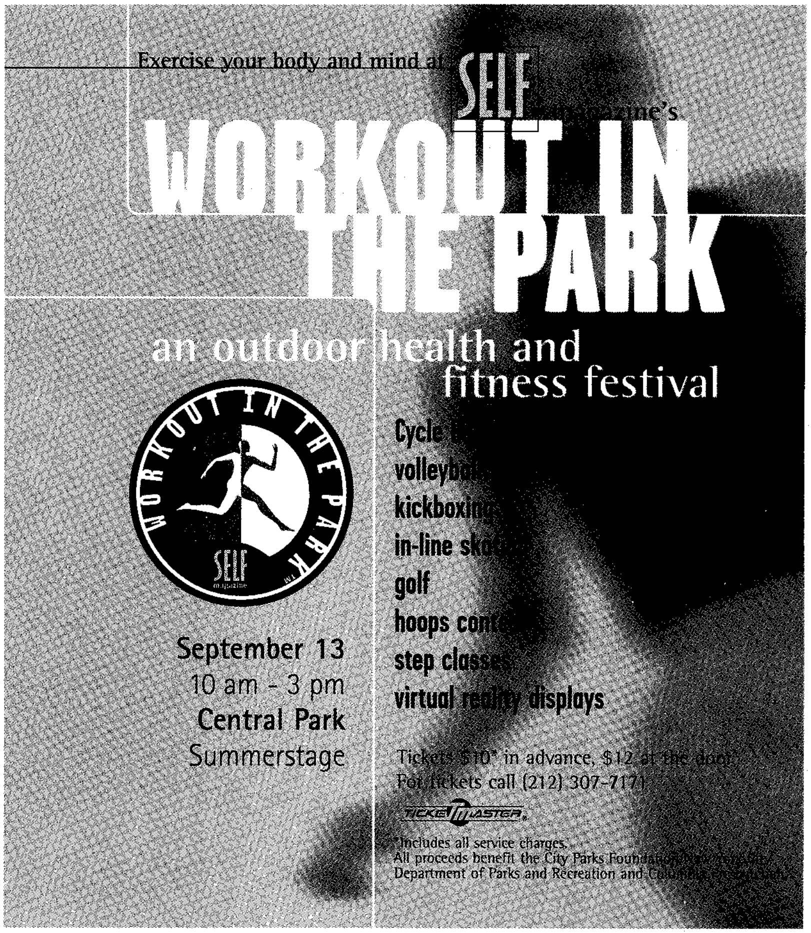
Alright Already (WB, 9:30) Once upon a time, when Versace was just another scruffy face on Seventh Avenue and Stallone was eyeing his first Nutrament purchase, Miami was a place where your rawhide-tanned grandparents went to eat early-bird specials with their peer group. And so it remains here, as a young woman tries to stay sane in a world populated by bulk shoppers and denture-wearers.

Austin Stories (MTV, 10:30) This *Slacker*-esque comedy about a bunch of aimless but amiable folk who don't seem to do much of anything might actually be the only innovative series to make its debut this fall (though they're still stitching the pilot together, so no promises). Tune in to see people sitting on porches, wandering around a junkyard, perhaps even debating some impossibly trivial cultural reference, all in an environment guaranteed to be 100 percent plot-free. "We'll always be friends," one of the characters says sweetly. "Well, we'll always watch *Friends.*"

ARIEL KAMINER

Kirstie Alley in *Veronica's Closet*, the one new show about a writer-cum-lingerie designer.

Photograph by Chris Haston/NBC.



Exercise your body and mind at SELF magazine's
WORKOUT IN THE PARK
an outdoor health and fitness festival

September 13
10 am - 3 pm
Central Park
Summerstage
Cycle
volleyba
kickboxing
in-line ska
golf
hoops con
step classes
virtual reality displays
Tickets $10* in advance, $12 at the door
For tickets call (212) 307-7171
TICKETMASTER
*Includes all service charges.
All proceeds benefit the City Parks Foundation
Department of Parks and Recreation and

Graphite Gray
Imperial White
NOW AVAILABLE IN TWO COLORS!
Sound this big from a radio?

Not just big, but full, rich, and lifelike. It's the Bose® Wave® radio. Small enough to fit just about anywhere, yet its patented acoustic waveguide speaker technology enables it to fill your room with high-fidelity stereo sound. There's a credit card-sized remote control, too. You truly have to hear the Wave radio to believe it. It's available directly from Bose for just $349. Call us toll free, and find out just how big a radio can really sound.

BOSE®
Better sound through research®

Ask about our interest-free six-month payment plan.

Please specify your color choice for the Wave radio: ☐ Imperial White ☐ Graphite Gray

Mr./Mrs./Ms.
Name (Please Print) Daytime Telephone ( ) Evening Telephone ( )
Address
City State Zip

Call 1-800-845-BOSE, ext. R5322

Or mail to: Bose Corporation, Dept. CDD-R5322, The Mountain, Framingham, MA 01701-9168, or fax to 1-800-862-BOSE (1-800-862-2673). Ask about FedEx® delivery service. Installment payment plan option is not to be used in combination with any other offers. Price and/or payment plan are subject to change without notice.

[illegible] Ballet Theatre's [illegible]
[illegible] attle in *Theme* [illegible]
[illegible] riations.

LIMÓN DANCE COMPANY
JENNIE SOMOGYI
FALL PREVIEW
TWYLA THARP
DANCE THEATRE OF HARLEM
MARK MORRIS
THEME AND VARIATIONS
REI KAWAKUBO
VICKY SHICK
RONALD PERRY
MURRAY LOUIS

DANCE

THE WINDOW CLEANER
CARLA MAXWELL
ANNE TERESA DE KEERSMAEKER
NEW YORK CITY BALLET
ALWIN NIKOLAIS
AMERICAN BALLET THEATRE
PINA BAUSCH
SCENARIO
DONALD MCKAYLE
DONALD WILLIAMS
MONIQUE MEUNIER
SUGAR PLUM FAIRIES
MERCE CUNNINGHAM
ALVIN AILEY
THE WOODS

FRESH ROLES

BY TOBI TOBIAS

AFTER A TALK WITH THE GENTLY PERSUASIVE KEVIN McKenzie, artistic director of **American Ballet Theatre,** a dance fan's optimism could well be rekindled. As disgruntled aficionados know, in the effort to ensure better box-office returns, ABT's annual spring season at the Metropolitan Opera House—its only New York appearance—has in recent years been given over more and more to swankily decked-out, program-length narrative ballets, some of them indeed classics, others grandiose (and costly) disasters. This fall, however, ABT inaugurates an additional yearly season, at the City Center. Here, programs of briefer, terser ballets will be presented in a more intimate venue than the Met offers, with ticket prices mercifully lower and the degree of artistic adventure possibly higher. ■ Since its founding in 1939, ABT has attracted breakthrough choreographers, so the theme for the first of these autumn engagements is a natural: ballets created for the company. The repertory will include perennial hits by choreographers closely associated with ABT's exhilarating youth: Antony Tudor (represented by a late work, *The Leaves Are Fading*), Jerome Robbins (*Fancy Free*), and Agnes de Mille (*Fall River Legend*). George Balanchine's sole

PHOTOGRAPH BY TERRY DOYLE

creation for the company, the dazzling *Theme and Variations,* is also scheduled.

"As a child I watched Ballet Theatre, as it was called then, do ballets like these, and they made a deep impression on me—not just individually but in combination," recalls McKenzie, once a poetic, reticent principal dancer with the company. "On a single program, you'd see ladies with beautiful classical training in tutus and pointe shoes, another piece driven by a story or characters, and then a third one that was completely abstract, just movement to classical or contemporary music. And you'd see some of the same dancers doing all of these things.

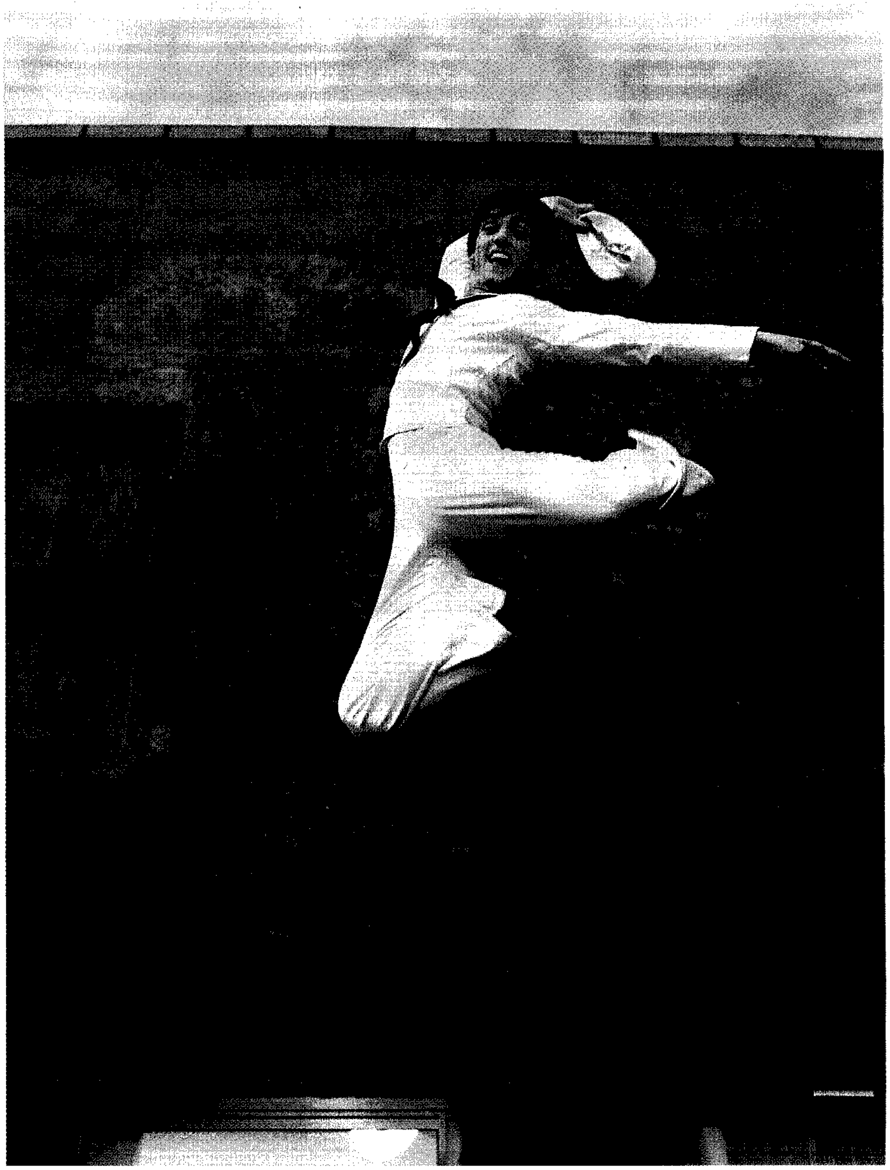
"It's important to remember," McKenzie continues, "that in the company's early days, choreographers were creating on real personalities. These ballets don't provide just meaty dancing parts but *roles*. Today's performers can get inside these works and interpret them effectively only if they're more than generic dancers, only if they have a sense of self. I believe I have people like this in the company now—intelligent, serious, grounded—but they haven't been exposed enough to this part of ABT's identity, its soul. Given the opportunity, though, they can give these ballets a new life and, themselves, draw new life from the ballets."

ABT's ability to attract dance-makers of singular talent from the generations that followed its initial heyday will be exemplified in the City Center programs by pieces from Twyla Tharp and Mark Morris, both of whom, operating beyond conventional classical confines, have given ABT fresh visions of itself. Two commissions—Nacho Duato, from Spain, and Jean Christophe Maillot, from France, have been chosen to fulfill them—indicate the company's ongoing commitment to exploration.

"The opportunity to create new short ballets," McKenzie says, "gives choreographers the chance to develop without the big demands of the Met. It gives the company a chance to experiment as well as to establish an ongoing relationship with choreographers we're interested in. It gives more dancers a chance to have ballets created on them. And it contributes to the body of repertory with which we can tour economically. The practical and the aesthetic go hand in hand here, as they must."

Practical matters McKenzie must contend with include scheduling (choreographers of Morris's and Tharp's stature are booked years in advance and have their own companies to serve besides); dancers who aren't shy, as they often were in the old days, about demanding what they feel is their due; and identifying ABT's audience and second-guessing what will make it show up without abandoning the dictates of his personal taste—but the basic worry is money.

In truth, none of this, McKenzie argues, is new. "When I was dancing, I wasn't paying attention to what the people running the company had to do. Today, on the executive side, I imagine that the financial issues are the same as they always were; it's just that there are more zeros on the paper." For hard figures, such as the dent that would be made in ABT's budget if the NEA breathes its last, he directs an interviewer to staff members with the balance sheet foremost in their minds. He himself seems happier talking about arranging for the new ballets, which represent an unknown and potentially thrilling commodity, and "curating" ABT's cache of ballets that have already proved to be treasures—in this year's and future City Center seasons. Asked for a brief job description, he replies succinctly, and with endearing sincerity: "Caretaker." ■



Angel Corella in *Fancy Free;* left, Susan Jaffe as Lizzie Borden in *Fall River Legend.*

Photographs by Terry Doyle (2).

PREVIOUS PAGE AND THIS PAGE: SHOW ON LOCATION AT SHOWROOM SEVEN STUDIOS, NYC.
HAIR AND MAKEUP BY BATA PLAVSIC FOR BRADLEY CURRY.

DANCE

REGRETTABLY ABSENT FROM OUR TOWN FOR TWO years, **Dance Theatre of Harlem** returns with four different programs, one of them all-Balanchine, a first in the company's history. The move is daring—the works, all major pieces, are engraved on the hearts of the master's devotees—yet altogether fitting, since DTH's artistic director, Arthur Mitchell, was a principal dancer with the New York City Ballet back when Balanchine ran the show. Among the personable DTH dancers enlivening the otherwise eclectic repertory are three of the most fabulous gents in the ballet game: the princely Ronald Perry, the lyrical Donald Williams, and the feisty Eddie J. Shellman. *Aaron Davis Hall, City College; September 9–21.*

This season, the **Next Wave Festival,** always a safe harbor for arty angst, has not just one but two postmodern European gangs doing stuff your mom wouldn't let you do when you were a kid because it would mess up the living room or, once you achieved adolescence, wreck your life. **Pina Bausch's Tanztheater Wuppertal**—known for exuding colossal debris, physical and psychic—weighs in with *Der Fensterputzer* (*The Window Cleaner*), inspired by contemporary Hong Kong. It runs nearly three hours with a single intermission (bring trail mix and a thermos filled with whatever you think best). Brussels-based **Anne Teresa De Keersmaeker's Rosas**—more chic and "intellectual" on the surface, equally grim of soul—will offer *Woud* (*The Woods*). A description of the piece, written in typical European artspeak, talks about "furtive indications by corporeal signs." Go figure. *Brooklyn Academy of Music; Bausch, October 3–11; De Keersmaeker, October 22–25.*

Merce Cunningham, who attracts a fervent coterie of dance aficionados with his austere, rigorous choreography, will no doubt broaden his audience with *Scenario*, the latest composition from the perennially avant-garde 78-year-old. It will be costumed by the radical fashion designer Rei Kawakubo, who made her mark with uncompromisingly black clothing on the verge of disintegration and has most recently gone on to outfits in stretch gingham distorted with protrusions that suggest anatomy gone awry. The matchmaker who united the two artists observes that the pair are similar in both personality (very private, obsessed with what they do) and aesthetic (absorbed in spatial issues, on the cutting edge). *Brooklyn Academy of Music; October 14–19.*

Vicky Shick exemplifies a touching phenomenon of Terpsichore's realm in its present-day incarnation. Once a year or so, such independent dancer-choreographers appear for a weekend in a modest downtown space, work quiet wonders, are revered by a small but steadfast and knowledgeable audience for non-Establishment efforts, and remain entirely ignored by the wider world. *Fluid, sensitive, intelligent,* and *sensuous* are adjectives regularly applied to Shick, who has a loyal following among the critics. She's an articulator of precious details, emotionally potent in the most undemonstrative manner imaginable, uncompromisingly pure in intent and execution. What else could the world want? You know what; it's regularly displayed at Lincoln Center. *P.S. 122; October 23–26.*

Cutting costs in these trying times, the **New York City Ballet** offers just one night of mixed repertory before launching into its endless *Nutcracker* season, which doesn't abate until after the new year. Most of the holiday-treat audience considers a single showing of *Nuts,* velvet-clad child in tow, sufficient. Balletomanes attend repeat performances to track the many dancers—veterans and newcomers—filling the myriad solo roles in dizzily rotating assignments. The faithful will be keeping an eye on Rachel Rutherford, a marzipan shepherdess of a dancer; Jennie

LIMÓN LIVES

MAXWELL'S HOUSE

THIS FALL, THE LIMÓN Dance Company celebrates its fiftieth anniversary with two weeks at the Joyce Theater (October 21–November 2) followed by an engagement at Riverside Church (November 13–16). Ambitious revivals from the Limón canon will be accompanied by world and company premieres by Donald McKayle, Doug Varone, and Jiří Kylián. The performers, from glorious veterans like Nina Watt and Roxane D'Orleans Juste to promising newcomers, are a marvel in themselves, all capable of confident, often luminous solo work as well as collaborative ensemble dancing. This achievement is astonishing, given that when José Limón died in 1972, the assumption in modern dance—an art of independent souls—was that his company would dissolve and his choreography live an unsatisfactory half-life at best. The secret of this success is the dedicated preservation of the Limón style in the dancing—lyric, powerful, and multi-textured—and the acquisition of new works by choreographers whose worldviews accord with Limón's humanism even when their vocabularies don't. Masterminding this little miracle, as she has for the past nineteen years, is **Carla Maxwell,** a delicately built woman who's quietly down-to-earth in conversation about her role as artistic director and still an expressive demon. Maxwell is quick to credit the company's viability to Sarah Stackhouse, her rehearsal director, and a horde of Limón dancers past and present. She's so modest and eloquent on this subject, one is almost ready to believe that art can be brought into being cooperatively. But I suspect that behind the calm gaze she offers an interviewer are an intelligence and a drive so fierce they could, well, raise a guy from the dead. **T.T.**

Carla Maxwell, Limón Dance Company artistic director.

HAIR AND MAKEUP BY BATA PLAVSIC FOR BRADLEY CURRY.

Photograph by Ana Esperanza Nance.

CHRISTIE'S
EAST
and
NEW YORK MAGAZINE
cordially invite you to

AUCTION BASICS at CHRISTIE'S EAST

Tuesday,
September 16, 1997
from
6:00-8:00 PM
$30.00 per person

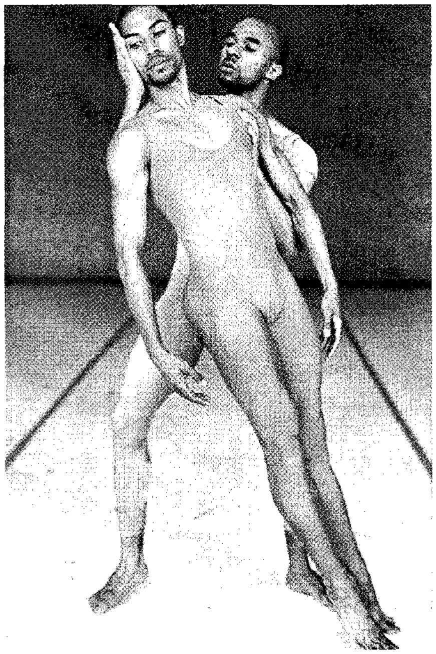
In Conjunction
with a Reception
and
Private Viewing of
our Sales of
Sports Memorabilia and
The Paloger
Collection of
Muhammad Ali
Memorabilia

The Evening will
Conclude with
a Charity Auction
to Benefit the
Make-A-Wish Foundation®
of Metro New York, Inc.

Charity Auction items have
been kindly donated by:
Aberlour
Joseph Abboud
Cigars International
Club Macanudo
Coach Leathers

219 East 67th Street, New York, N Y 10021

Christie's on-line: www.christies.com
Principal Auctioneer: Catherine Elkies #866011



Above, Pina Bausch's *Der Fensterputzer;* left, Alvin Ailey dancers Jeffrey Gerodias (front) and Matthew Rushing.

Somogyi, who played the ballet's child heroine as a pupil and is destined for great things; and Monique Meunier, *finally* promoted out of the corps de ballet and arguably the biggest raw talent to enter the NYCB in the past decade. Don't neglect that opening night, though. Merrill Ashley—who makes clarity sublime—will be giving her farewell performance. *New York State Theater; repertory, November 25;* The Nutcracker, *November 28–January 4.*

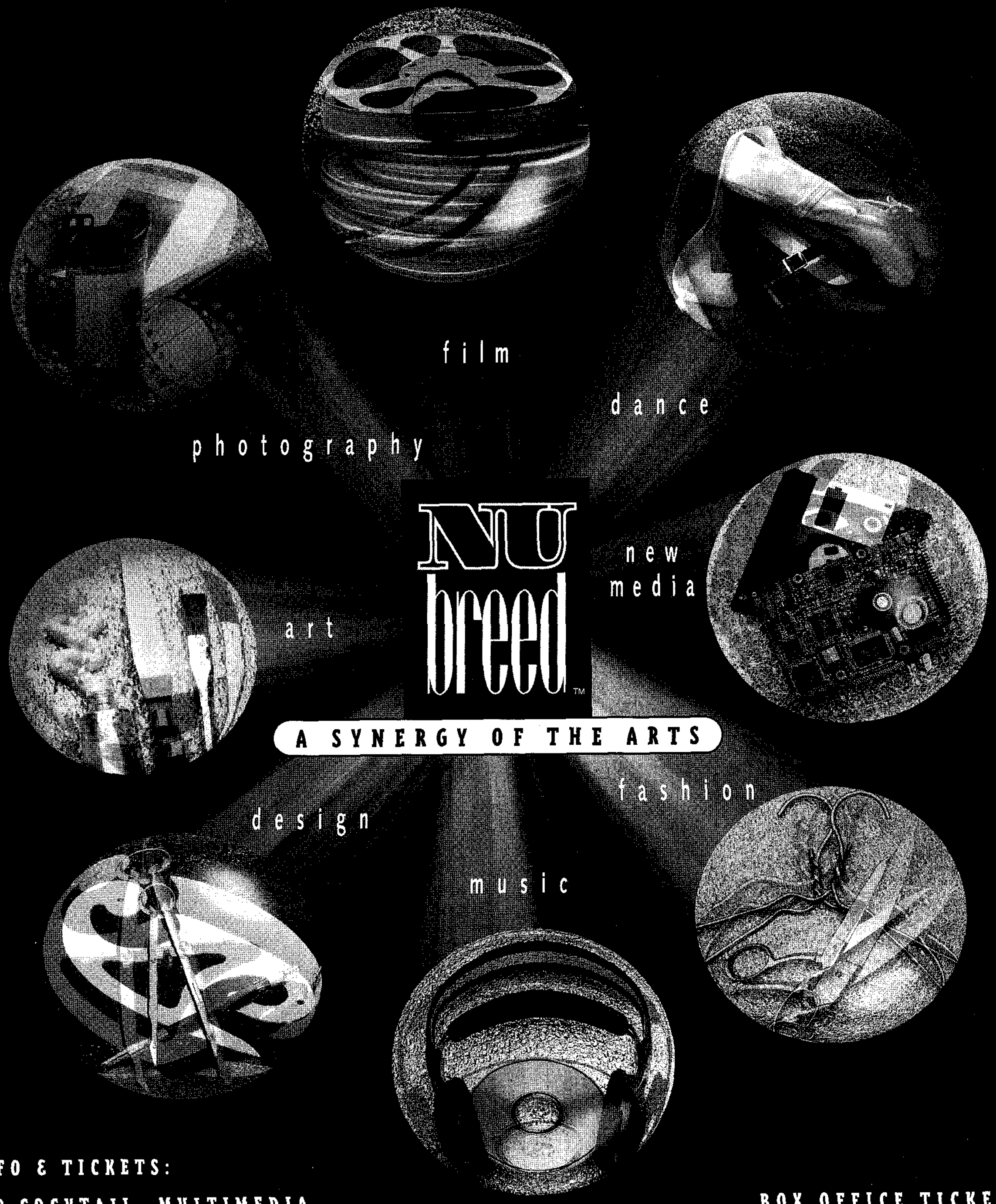
The 70-year-old **Murray Louis** continues to assume the dual task of preserving the work of **Alwin Nikolais** (1910–1993), his mentor and longtime partner, and extending his own reach as a choreographer and mature performer. Nik, as he was affectionately known, remains the granddaddy of mixed-media lyric theater, where dancers' bodies and movements are merely one element in a seamless fantasy universe to which costumes and props, lighting, slide projections, and sound score contribute equally. While Louis's maverick imagination relates to this world, Louis's choreography—there will be two new works this season—centers more on dance per se and on a poetry that is specifically human. *Joyce Theater; December 2–14.*

Most (but not all) of its dancers are black, most (but not all) of its choreographers are black, and a good part of its warmly responsive audience is black, too. The **Alvin Ailey American Dance Theater** may be thought of as a magnet attracting the makers—and appreciators—of black culture. Although the vibrancy of the Ailey's performances transcends ethnic boundaries, it's important to acknowledge and salute what fuels the fire. *City Center; December 3–31.*

Tharp!—the exclamation point is the choreographer's, and fairly earned—is finally coming to New York, after extensive touring. It's Twyla Tharp's new, young company, doing her inimitable brand of jazz-modern-ballet in dances that reflect America's unique culture. The choreography evokes our country's innocence, its near-reckless daring, its invention, its fixation on self-renewing faraway horizons, its twin taste for up-to-the-minute vernacular and piercing nostalgia. The engagement will feature a brand-new work, *Roy's Joys,* danced to the music of the jazz trumpeter Roy Eldridge. The Eldridge numbers—recorded in performance, so that personality shines through—are distinctive for their rich rhythm, firm structure, urbane sophistication, and disarming seduction, the very qualities Tharp has cherished throughout her three-decade career. Tharp, it should also be noted, is a tough-minded realist. Recognizing the insecurity of arts funding in America, she has her present troupe operating on a pay-your-own-way basis. O pioneers! *City Center; September 30–October 12.* **T.T.**

Photographs: top, Ulli Weiss; bottom, Tom Brazil.

ON OCTOBER 27, 1997, AT AVERY FISHER HALL, LINCOLN CENTER, NUBREED ARRIVES WITH A SHOWCASE OF STARS FOR THE 21ST CENTURY–PERFORMANCES, VISUALS, EXHIBITS, INSTALLATIONS:


film
dance
photography
NU
breed™
new
media
art
A SYNERGY OF THE ARTS
fashion
design
music

INFO & TICKETS:
VIP COCKTAIL, MULTIMEDIA
PERFORMANCE & DINNER GALA
212 207 3763

PRESS CONTACT: TED INC.
212 564 6367

BOX OFFICE TICKETS:
PERFORMANCE ONLY
212 875 5030

NBSA, Inc., a non-profit entity supporting the arts   digital photography: geert teuwen   stylist: robert quadrieni   design: minnie cho

Apple Computer, Inc.

L'ORÉAL®
PARIS

[illegible]

LAUREN FLANIGAN
DAWN UPSHAW
BRAHMS CENTENNIAL
SANFORD SYLVAN
LUCIANO BERIO
MAURIZIO POLLINI

FALL PREVIEW

KURT MASUR
THE RED VIOLIN FANTASY

CLASSICAL

DAVID DANIELS
DENYCE GRAVES IS CARMEN
ROBERT WILSON
MACBETH
PERLMAN AND ZUKERMAN
TIME ROCKER
LOU REED
LEON BOTSTEIN
BRYN TERFEL
JEAN SIBELIUS
XERXES
THE RAKE'S PROGRESS
CECILIA BARTOLI
ALBAN BERG
LORRAINE HUNT
SCHUBERT BICENTENNIAL

OPERATING PRINCIPALS

BY PETER G. DAVIS

PHOTOGRAPH BY JESSE FROHMAN

IF OPERA IS IN SUCH GOOD SHAPE—AND MOST observers of the scene agree that the form has seldom been more popular—why are there so few big vocal personalities up there onstage driving the fans mad with joy? Obviously, something other than great singing is pulling in the audiences: unusual production concepts, perhaps, or the prospect of experiencing opera as a total music-theater-spectacle entertainment package, or maybe even the works themselves. Vocal giants who make their own rules and change our perceptions of what opera is all about—Callas, Tebaldi, Vickers, Nilsson, Sutherland, London, Price, Bjoerling, name your favorite golden oldie—no longer seem to exist. There is no dearth of vocally gifted, musically aware, smartly drilled, and theatrically personable singers to get the job done, but too many of them are—well, dull. ■ While sifting through the dozens of cookie-cutter singers scheduled to perform here this fall, I came across at least five mavericks, Americans all, who have defied the Establishment to pursue prominent careers pretty much on their own terms—a nervy decision that automatically gives their work a strong individual character. Among them is **Lauren Flanigan,** who sings Lady Macbeth in the City Opera's opening-night new production of Verdi's *Macbeth* on September 11. Flanigan, in fact, is beginning to look like the City Opera's resident diva, a singer who can always be counted on to generate a sense of danger with her glowing soprano, theatrical presence, and dramatic intelligence. Those who know her say that this giving performer may be *too* generous with her talents, and fear that she may be heading for early burnout. Perhaps, but another go-for-broke singer—Leonie Rysanek—retired last year, though dire predictions of her imminent vocal demise began circulating as far back as 1960. In any case, Flanigan's Lady Macbeth should be high on any operagoer's must-see list.

On November 1, Handel's *Xerxes* enters the City Opera repertory, featuring **David Daniels** as the lovesick Arsamene. With the Baroque opera revival now in high gear, countertenors are plentiful and audiences have long become used to the unique sound of a male alto. To date, none has been transformed into a true international celebrity, but many feel that Daniels, who is not yet 30 and has just won the Richard Tucker Foundation's top award, is poised to become the species' first superstar. Not only does he use his big, smoothly produced, rock-sure voice to sail through the most florid arias with show-stopping bravura, but he also rules the stage with a dramatic flair that excites concert audiences as well as opera folk—at a recital last season, even Marilyn Horne was seen applauding vigorously after Daniels tore through one of those fiendishly difficult Rossini numbers that were once this mezzo's personal property.

Another provocative singer guaranteed to give the City Opera's *Xerxes* production a lift is **Lorraine Hunt,** who sings the title role. Like many of Handel's operatic monarchs written to be sung by a castrato, this famous Persian king is now generally portrayed by a woman in order not to upset the registral proportions of the composer's score. Hunt is used to meeting such formidable challenges, and by now she has become something of an authority on all manner of Baroque warrior heroes—and heroines too, for that matter. I still fondly recall her heart-twisting portrayal of Sesto, the tortured adolescent son of the murdered Pompey, which she sang so memorably several years ago in Peter Sellars's updated production of Handel's *Giulio Cesare,* set poolside at the Cairo Hilton. Sellars gives an especially eloquent portrait of Hunt as she brings these roles to life, describing her as a rare sort of devotional singer who "pours her whole being, as a kind of offering, into her role, into the music."

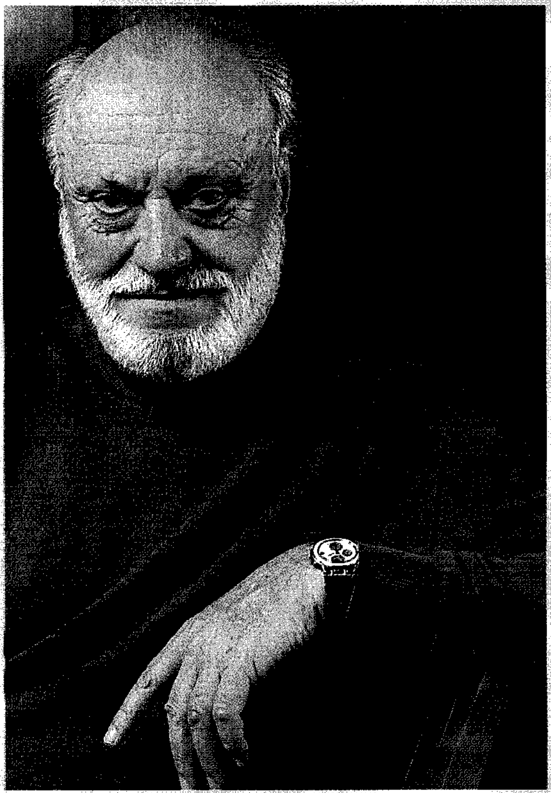
Early on in his career, **Sanford Sylvan** decided that he would make the choices rather than allow the system to dictate them to him. His unconventional preferences have included singing prominent roles in two John Adams operas, taking part in Sellars's Mozart–Da Ponte opera cycle, giving song recitals of new music as well as old, and basing himself in Boston to participate in that city's rich musical life. Those decisions have effectively scotched any possibility of his becoming a glittering star on the international opera circuit. But by choosing the music he wants to sing and the people he wants to sing with, the baritone has developed an independent career style that has surely helped make him one of the most compellingly original vocal artists in concert and opera today. Beginning on September 19, Sylvan ap-

A CONDUCTOR AT 70

THE BEAT GOES ON

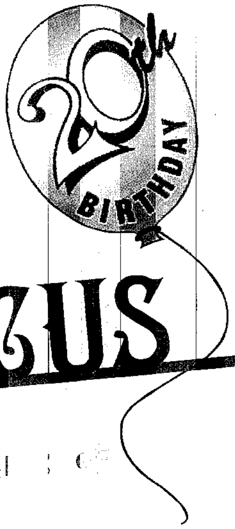
ALTHOUGH **Kurt Masur** turned 70 July 18, the party is still going on. The New York Philharmonic plans to celebrate its music director's three-score-and-ten well into the fall season, focusing on the Central European classics most closely identified with Masur. Younger conductors may be vigorously trying out novel programming ideas in hopes of putting some life back in America's moribund orchestral scene—particularly Esa-Pekka Salonen in Los Angeles and Michael Tilson Thomas in San Francisco—but Masur still maintains that the great core classics, with occasional carefully chosen revivals and new works to set them off, should be an orchestra's primary concern. Continuing that policy, the Philharmonic's opening concerts, from September 17 to October 6, will offer a mini–Brahms festival built around the four symphonies, marking the centenary of the composer's death; later, on December 4, 6, and 9, Masur conducts another of his favorite works, Mendelssohn's oratorio *Elijah,* with Bryn Terfel singing the title role. The Philharmonic is in fine form these days, and the interpretations of these works are sure to satisfy. Life goes on, however, and it's rumored that the orchestra has already begun thinking about who might one day succeed Masur. The name whispered at the moment is that of England's current favorite, Simon Rattle—a conductor with enough provocative ideas to shake up any status quo.

P.G.D.


New York Philharmonic music director Kurt Masur.

Photograph by Christian Steiner.

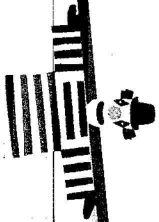
Previous page: styling by Lysa Cooper. Hair by John Birshall for Jam Arts. Make up by Lorraine Leckie for Judy Casey, Inc.



BIG APPLE CIRCUS

EXCLUSIVE ENTERTAINMENT FOR THE READERS OF

NEW YORK®



Join New York Magazine for a one-night-only private performance of the Big Apple Circus at Lincoln Center. As New York's valued guest, you're invited to a fun-filled 20th anniversary celebration that will inspire and delight circus fans of all ages.

DATE: FRIDAY, NOVEMBER 14

PRE-PERFORMANCE ACTIVITIES: 5:30-7:00 P.M.

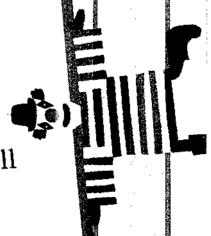
- clowns
- games
- face-painting
- giveaways
- sampling
- demonstrations

CIRCUS: 7:00-9:00 P.M.

Tickets: $30

To purchase, make your check payable to New York Magazine and mail to:

New York Magazine: Big Apple Circus
444 Madison Avenue
New York, NY 10022-6999

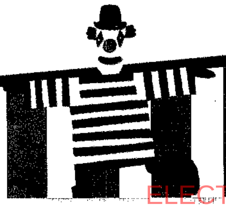


All children three years of age or older must have a ticket to attend.

One special ticket price gives New York readers exclusive entrée into this event. Tickets will be mailed to you. Orders received after November 5th will be held at the door.

SEE YOU AT THE CIRCUS!

The Big Apple Circus is a not-for-profit performing arts organization.



NEW YORK

The crossover artist known as Dawn Upshaw.

pears at the City Opera in the crucial cameo role of the Speaker in Mozart's *The Magic Flute.* Further on, the baritone will devote his February 8 recital at Alice Tully Hall to American composers, including many songs written for him.

Some singers, of course, want to have it all, and **Dawn Upshaw** is one of the few who has apparently succeeded in getting it: exceptional vocal talent, uncompromising musical values, critical respect, a supportive family, and more than enough star power to command a major world career in both opera and concert. And even more amazingly, she has alienated very few power blocs along the way—her friends in the music business actually seem to admire her ability to understand and adapt to the realities of the profession while projecting a polite but provocative musical persona that promises to defy the status quo in unexpected ways. This has included singing lots of new music, pop crossover, and hard-sell recital programs that make few concessions to resistant audiences, conservative tastes, and box-office expectations. Sometimes one suspects that Upshaw has directed her sights at a conventional high-profile career in opera simply to get the prestige bargaining chip she needs to sing the less commercial projects that she believes in so devoutly. In any case, the Metropolitan has certainly accorded this remarkable soprano preferential status, and this fall, beginning on November 20, Upshaw stars as Anne Trulove in the company's new production of Stravinsky's *The Rake's Progress,* with Jerry Hadley and Samuel Ramey. ■

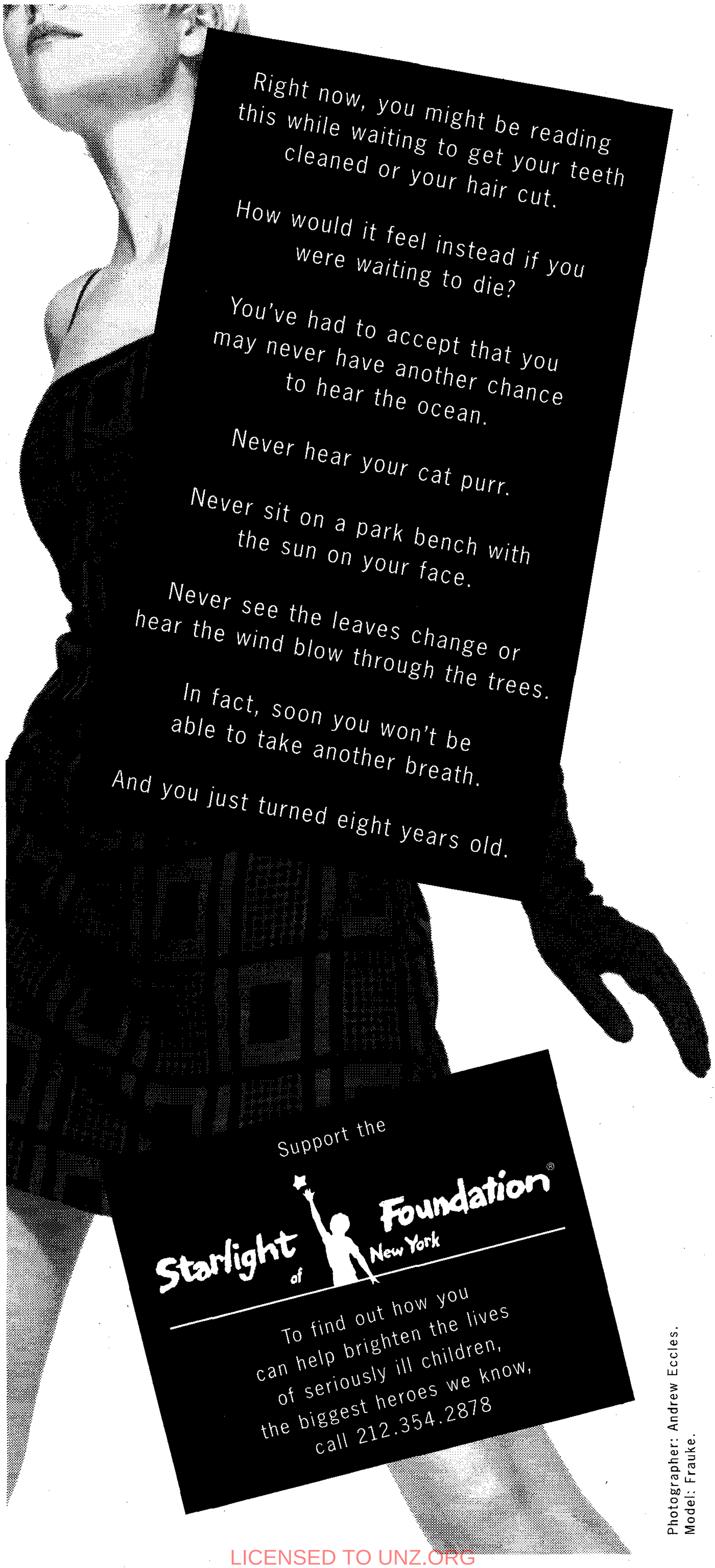
THE ORCHESTRAS

NUMEROLOGY PROVIDES AS GOOD A REASON AS any to celebrate a composer, and this year offers several supremely round-numbered birthdays and anniversaries on which to hang an excuse for high-wattage concerts. The classical-music world happily takes advantage of this to fête composing titans such as Schubert and Brahms while still maintaining the usual diversity. In commemoration of the bicentennial of Schubert's death at age 31, the **Philadelphia Orchestra**—back on schedule after last year's strike—performs an all-Schubert program in its only New York appearance, rounding out a night of lieder with a longer adaptation of his *Wanderer* Fantasy for piano (Carnegie Hall, October 14). Same place, same composer, on October 30, when the wandering **Royal Philharmonic Orchestra**—homeless until renovations on its London stage conclude in 1999—performs the Symphony No. 8 in B Minor, led by **Daniele Gatti;** the **New York Philharmonic** weighs in with its version of the *Wanderer* as well as lesser-known symphonies by the song king on October 3, 4, and 6 (Avery Fisher).

Maestro **Kurt Masur** celebrates Johannes Brahms—now 100 years dead—by leading the orchestra in the composer's most architecturally impressive works, Symphonies No. 2 and No. 3 (September 25); Masur will also throw a party for his 70th yet again on September 17, performing a program including that perennial Brahms favorite, Symphony No. 1, as well as works by Prokofiev and Mozart, accompanied by the preeminent soprano **Renée Fleming.** Other notable repertoire choices at the Philharmonic include Finn **Jukka-Pekka Saraste** conducting a new Magnus Lindberg symphony (October 23); Masur conducting Franck's *Psyché,* narrated by Broadway's *Heiress* star **Cherry Jones** (October 8); **Krzysztof Penderecki** conducting his own works (October 30); and **Myung-Whun Chung** conducting Messiaen's *L'Ascencion* and Berlioz's lavish, hallucinatory *Symphonie Fantastique* (November 13). In other Brahms celebrations, the **American Symphony Orchestra** performs the classicist's rarely heard compositions for choir at Avery Fisher (November 30). Bard College president and conductor **Leon Botstein** also leads the orchestra, accompanied by classical and new-music pianist **Ursula Oppens,** in German-influenced American music including Jerome Kern's *Scenario* (adapted from his music to *Show Boat*) and selections from Victor Herbert's operettas (October 22). Compatriot Gustav Mahler's subtle but undeniable influence on contemporary classical music is addressed by the **Brooklyn Philharmonic Orchestra,** which presents New York premieres

Cecilia Bartoli sings Cinderella at the Met.

Photographs: top, Dana Tynan/Sony Classical; bottom, Sam Jones/Outline.



Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

And you just turned eight years old.

Support the

Starlight Foundation® of New York

To find out how you can help brighten the lives of seriously ill children, the biggest heroes we know, call 212.354.2878

Photographer: Andrew Eccles.
Model: Frauke.

by postmodernist composer **Sofia Gubaidulina** and the late avant-gardist **Claude Vivier** (BAM, October 31).

Commemorating another curious harmonic convergence, the **Orchestra of St. Luke's** celebrates the sesquicentennial of both the birth of the Baptist Church and the death of Felix Mendelssohn. Its somewhat contrarian program includes Mendelssohn's Symphony No. 5 in D Minor, an initially panned choral symphony in the style of Beethoven's Ninth, and his Symphony No.2 in B-flat major, which so dismayed the composer that he threatened to burn the manuscript (Carnegie Hall, September 26); the orchestra, led by **André Previn,** will perform an all-Beethoven program on December 9, accompanied by violinist **Kyung-Wha Chung.** In yet another birthday bash, the **Opera Orchestra of New York,** led by Eve Queler, celebrates the bicentennial of the legendary diva Giuditta Pasta—Bellini's first Norma—with a program of bel canto arias (Society for Ethical Culture, October 26).

Opening Carnegie's season is the superlative **Chicago Symphony Orchestra,** directed by **Daniel Barenboim,** performing works by Elgar and Tchaikovsky with cellist **Yo-Yo Ma** as soloist (October 6), followed by the New York premiere of Pierre Boulez's cerebral *Notations V-VIII* (October 7). The hall's diverse programming also includes a composing workshop directed by the doyen of living Italian composers, **Luciano Berio** (October 21). Continuing its residency at the hall, the **American Composers' Orchestra,** led by **Paul Lustig Dunkel,** hosts a rare appearance by adventurous American expat composer Frederic Rzewski (November 2) and performs works by Robert Ashley and Lou Harrison with new-music baritone **Thomas Buckner** (December 7). Additionally, Carnegie regulars **James Levine** and his fine **Met Orchestra** perform a pleasurably MOR program of Rossini, Haydn, and Mendelssohn with the lustrous, barely 30 mezzo-soprano **Cecilia Bartoli** (November 9).

Youngsters are the focus of **Leonard Slatkin's** **National Symphony Orchestra,** which performs kid-themed works by Debussy and Dohnanyi alongside Corigliano's *The Pied Piper Fantasy* (November 14 and 15). The last composer also figures in **Seiji Ozawa's** repertoire for the **Boston Symphony Orchestra** (along with works by Schubert and Ravel); they'll premiere Corigliano's latest piece, *The Red Violin Fantasy,* with silken-toned violinist **Joshua Bell** as soloist (December 10).

Back at Lincoln Center, the **London Symphony Orchestra,** conducted by **Colin Davis,** pays tribute to early-twentieth-century composer Jean Sibelius. Enormously popular during his lifetime, Sibelius suffered a rather abrupt public reassessment after his death. (The French composer-conductor Rene Leibowitz went so far as to write a pamphlet entitled "Sibelius: The Worst Composer in the World.") But as the century comes to a close, the *Über*-Finnish composer has undergone a drastic reappraisal, the most notable example of which was the symphony's sold-out performances in London last spring. This season, it'll conduct a thorough investigation of his works in a seven-concert series at Avery Fisher (December 1–15).

FOR OPERA BUFFS

ON SEPTEMBER 22, THE CURTAIN RISES AT THE Metropolitan Opera on Bizet's blockbuster weepie *Carmen,* starring **Plácido Domingo** as soldier turned murderer Don José and, replacing last year's droopy Waltraud Meier in the title role, No.1 Carmen seed **Denyce Graves.** Second night at the Met is another French rep mainstay, Massenet's *Manon,* the first Met production of the opera in ten years. **Julius Rudel** leads the orchestra and a superb cast, featuring **Renée Fleming** as the Daisy Mae character and New York debutant baritone **Roberto de Candia** as the corrupting Lescaut (September 23). A revival of Strauss's harlequinade *Ariadne auf Naxos,* another star vehicle for **Deborah Voigt,** is next up, featuring **Thomas Moser** as Bacchus and **Susanne Mentzer** as the Composer (September 24), followed by the season's most lavishly designed production, Puccini's Peking romance *Turandot,* with sets by **Franco Zefferelli.** The superstar cast—including **Jane Eaglen** as the riddling princess, over-60 **Luciano Pavarotti** as the young Prince Calaf, and **Hei Kyung Hong** as slave girl Liú—has never been seen in New York singing these roles (September 29).

Later in the month, the Met performs its first-ever production of Rossini's *La Cenerentola.* Director **Cesare Lievi's** production of the comedy premieres October 16 with steamy mezzo **Cecilia Bartoli** as Cinderella and tenor **Ramón Vargas** as her beau. The other new production on the Met's roster is Stravinsky's *The Rake's Progress,* absent from the company's program for almost 50 years (November 20). Directed by **Jonathan Miller**—best known for his lavish, risky productions of Mozart—the modern fable features **Dawn Upshaw** as Anne Trulove, **Denyce Graves** as the bearded lady, and **Samuel Ramey** as Nick Shadow. Also up in November is Wagner's unruly *Tannhauser,* with soprano **Sharon Sweet** debuting the role of Elizabeth and Welsh bass-baritone **Bryn Terfel** as Wolfram. The house rounds out the fall with a

Where in the world is Carmen? Act Four of Bizet's *Carmen,* at the Met.

Photograph by Winnie Klotz.

revival of *Boris Godunov* by an almost all-Russian cast, led by Kirov Opera artistic director and chief conductor **Valery Gergiev** (December 19).

Over at the New York City Opera, new artistic director **Paul Kellogg**'s star keeps ascending. Half of the season's astonishing number of productions are new to the house; most were produced at Kellogg's more intimate former home, the 900-seat Glimmerglass Opera in Cooperstown—and though Glimmerglass's *Turn of the Screw* adapted easily to the much larger State Theater, it remains to be seen how well this season's offerings will fare. Opening the season is **Leon Major**'s updated production of Verdi's *Macbeth,* with **Mark Delavan** in the title role and soprano **Lauren Flanigan** as his bloodthirsty lady (September 11). Next up, City Opera debutante **Phyllis Pancella** stars as the abductee Isabella in Rossini's *L'Italiana in Algeri* (September 12). Other attractions include Andrew Porter's flawless English translation of Mozart's *The Magic Flute* (September 13) and several rarely produced operas such as Handel's *Xerxes* (November 1), Donizetti's *Pasquale* (October 19), and Gluck's *Iphigenie En Tauride* (October 4).

Further afield, the lower East Side's **Amato Opera**—performing in the smallest opera house in the world—celebrates its fiftieth season with Verdi's comic masterpiece *Falstaff* (September 13), in both English and Italian, and *Aida* (October 18): Let's hope it can pack the whole chorus in. The **DiCapo Opera** dusts off two shorter works, Leoncavallo's *Pagliacci* (September 25) and an obscure Tchaikovsky opera, *Yolanta* (December 12), while BAM flashes forward a few centuries with *Time Rocker,* another **Lou Reed–Robert Wilson** pop opera (November 3).

Lou Reed and Robert Wilson's *Time Rocker.*

SOLOISTS AND CHAMBER RECITALS

MORE BRAHMS: VIRTUOSOS **Itzhak Perlman** AND **Pinchas Zukerman** take on his string sextets at Carnegie Hall (November 3), Belgian bass-baritone **José van Dam** makes a rare U.S. appearance to sing a selection of the composer's songs (November 6), and Russian-born American **Yefim Bronfman** performs a Brahms piano sonata, along with works by Shchedrin and Mussorgsky (December 3). Other attractions at Carnegie include the only New York appearances of artists such as **Maurizio Pollini,** who has recently completed a seven-month odyssey through Beethoven's piano sonatas (October 17); the esteemed **Moscow Virtuosi,** directed by top violinist-conductor **Vladimir Spivakov** (November 10); and the **Ying Quartet,** a group of Chinese-American siblings (November 7). String quartets also figure prominently in Lincoln Center's "Great Performers" calendar, with a survey of Beethoven quartets by two leading American-based ensembles, the **Tokyo String Quartet** (November 12)—despite the name, they're New Yorkers—and the **Emerson String Quartet,** who pair the classicist with a suite by twentieth-century composer Alban Berg (November 23).

In piano recitals, **Peter Serkin,** who has devoted much of his career to new music, will couple Beethoven with works by twentieth-century composers (Avery Fisher, October 19). Several weeks later, Serkin's subtle, ascetic style will be matched with the more plush sounds of pianist **Andras Schiff** in a duo recital of a similarly diverse program at the Metropolitan Museum (November 7). The Sylvia and Danny Kaye Playhouse hosts a rare appearance by 70-year-old American musician and pedagogue **Seymour Lipkin,** who will perform Beethoven sonatas in celebration of—you guessed it—the composer's birthday (December 16). Young Canadian pianist **Angela Hewitt** will perform selections from Bach favorite *The Well-Tempered Clavier* (Miller Theater, November 19).

Cellist Yo-Yo Ma plucks his way through the tango at the Supper Club.

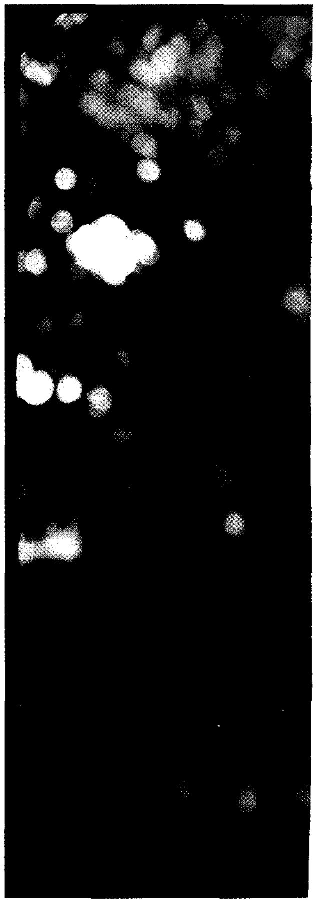
There's more Bach at the 92nd St. Y, where revered Hungarian cellist **Janos Starker** performs Bach's demanding Suites 1, 2, and 3 (November 15). At Carnegie, the witty and woolly musical humorist Professor **Peter Schickele** conducts works by Johann Sebastian's forgotten (and fictional) brother "PDQ Bach" in his annual concert (December 27 and 29). Two 17-year-old violin prodigies make debut recitals: **Hilary Hahn,** who performs Bach's Sonata No.3 (Alice Tully, November 26), and **Sarah Chang,** playing Sarasate's familiar showstopper, the *Carmen* Fantasy (Carnegie, November 16). Violinist **Gidon Kremer** performs Astor Piazzola with a quintet (BAM, October 4 and 5); the tango-revivalist is also addressed by **Yo-Yo Ma** at the Supper Club (December 9). Along with Piazzola, other less rigidly defined classical worlds get their due from classical musicians this season, including Chamber Music Society expat **Edgar Meyer**'s bluegrass-classical fusion, with jazz banjoist **Bela Fleck** as soloist (October 14, Lincoln Center), and **Da Camera of Houston's** look at the impact of Baudelaire on three generations of composers—Chopin, Wagner, and Debussy (Walter Reade Theater, December 8).

The fall season winds to an end with another birthday—that of Jesus Christ—and the requisite holiday celebrations. At Lincoln Center, the **Chamber Music Society** gives its annual performance of Bach's definitive concerti grossi, the *Brandenburg Concerti* (December 18, 19, and 21). Other holiday offerings are mostly vocal, including Franco-Flemish Renaissance music by the **Tallis Scholars** (December 4 and 9, Gotham Early Music) and spiritually tuneful works by Schubert, Mahler, and Liszt from the prospering **New York Festival of Song** (Weill Recital Hall, November 20).

VANESSA GRIGORIADIS

Photographs: top, Timothy White; bottom, Larchen Baus-Mattar.

JANE'S ADDICTION
THE CRYSTAL METHOD
POP
MUSIC
THE ARTIST
FALL PREVIEW
WYNTON MARSALIS
PORTISHEAD
BUENA VISTA SOCIAL CLUB
DAVID BOWIE
BJÖRK
MERLE HAGGARD
WU-TANG CLAN
ELECTRONICA
McCOY TYNER
HOLY SMOKES
CASSANDRA WILSON
MARILYN MANSON
BRIDGES TO BABYLON
HISTORY OF LOUNGE, VOL. 1



GENERAL ELECTRIC

BY CHRIS NORRIS

AMONG THE MANY NATIONAL EMBARRASSMENTS AMERICA MUST ENDURE—FROM BOSNIAN floundering to Clintonian priapism—one recent failure is particularly galling. Here we are, the most advanced nation in the world, the cradle of new technology, the home of Intel, Microsoft, and Silicon Valley. And we've been beaten in "electronica" by the Brits. ▪ If anyone should be light-years ahead in popularizing a dehumanized, technology-fetishizing music, it's the country that invented the 900 number. But so far, pop's most promising post-grunge groundswell seems exclusively the province of ravers from across the pond. Despite a burgeoning underground scene, the only pop stars of this style remain two English mix-wonks called the Chemical Brothers and Prodigy's British tonsorial horror Keith Flint. Not only is American alternative rock dead as a marketing niche, but its domestic replacements include resurrected versions of Warrant, NightRanger, and Mötley Crüe—all with new records in the fall. If not for

PHOTOGRAPHS BY PABLO SERRANO

The Crystal Method's Kirkland (top) and Jordan make Vegas-bred electronica for the masses.

Beck and the Wu-Tang Clan, we would probably be expelled from the U.N.

Is there hope? Well, perhaps. Singles may continue to emerge from the soundtrack of the film *Spawn,* whose hard-rock–techno collaborations provide a palatable context for discophobic rock fans. Late-summer tours like the Electric Highway and Big Top may inflame a national yen for U.S. electronic artists. And perhaps, out of the sundry American electro records coming out in the months ahead, one will have enough rockish excitement and telegenic magnetism to go pop in its own country.

The Crystal Method WOULD SEEM TO BE A leading contender. "(Can't You) Trip Like I Do"—their *Spawn* collaboration with Nine Inch Nails–manqué Filter—is already something of a sensation. Their newly released *Vegas* is primed for college-radio play. They even perform real rocking-out live shows, with keyboards at the lip of the stage, and make eye contact with the audience—showbiz acumen doubtless honed in their hometown of Las Vegas, where Scott Kirkland admits to having stood in front of the mirror imitating Mötley Crüe guitar riffs before discovering Depeche Mode. So, because of a rockish energy in their sound, dorm-room dweebiness in their looks, and great expectations, band members Ken Jordan and Kirkland now enjoy the going epithet for superlative American technocrats: "the U.S. Chemical Brothers."

Vegas is full of deft scene changes, masterly tension building, and sustained cinematic drama—all very good. The problem may be that Jordan and Kirkland are *too* good. If you come from Nevada and look like indie dorks, you'd best have some attitude in your beats. And for a drug-referencing band that claims AC/DC as a primary influence, this group has surprisingly little menace. No freaky-style funk explosions, nothing as sonically audacious as, say, the Chemical Brothers' funky use of clucking chickens in "Elektro Bank." Aside from heavy drum beats, the Crystal Method sound runs to the likes of planetarium Moog swells, sound bites from an *Apollo* moon mission, and a sampled Jesse Jackson saying "There is still hope." One is left with the impression that behind all these whooshing Rolands, simmering sequencers, and booming kick drums are two very nice guys who are concerned about the environment and stuff. Pop stars? We'll see.

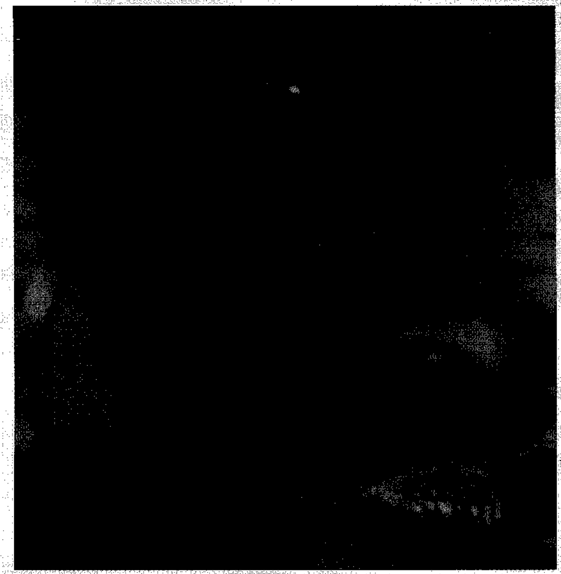
Instead of radiating a rockish energy, the solo artist **B.T.** aims for Apollonian disco rapture. On his upcoming second record, *ESCM,* the Maryland native traverses house-music vistas, shimmering acoustic guitars, and real orchestral composition—all in a sort of song cycle to earth, sky, and interstellar grandeur. B.T.'s enchanting previous single, "Blue Skies," featured sensuously cut-up vocals by Tori Amos, and *ESCM* shows a similar and welcome touch of almost feminine grace. It seems more born of androgynous club culture than most electronica crossovers so far. (Which prompts the question, when will someone besides white males, Tricky, and Goldie get the attention of major-label star-makers?) The music's subtle variations in timbre, its lapidary mixing, and its arcing thematic development prove that B.T. is a serious talent.

But the guy could use just a bit more dyspepsia. The rain-forest ambience that unites this record—exotic birds, rippling water, synth breezes—is simply too fragrant, the sweeping melodies just too "wondrous" and "magical." In his quest to prove his electronic medium capable of natural, organic expression, B.T. comes perilously close to making an Herbal Essence ad. One can only take so many Andean flutes, muezzin calls, and swooning piano runs before reflexively batter-

SURREAL THING

NEW RAP CHIC: THE WEIRD

WHILE RAP IMAGE-MAKing has long oscillated between the cartoonish and the real, recently it has settled on a strange sort of synthesis: the cartoonishly real. Only ultragrimness or superhuman street-readiness—with a notably flexible barrier between narrator and author—seemed sufficient to grant a rap the requisite authenticity and attitude. The killings of Tupac Shakur and Biggie Smalls, however, may have ended this era. When rap's two biggest neo-gangstas are actually murdered, clearly this particular notion of realness loses some appeal. And, as the Wu-Tang Clan know well, there's only one thing to do when you can't get any realer: It's time to get weird. This much we can glean from the newest rap videos, which are abandoning the Moët-sipping, money-flashing player fantasy in favor of something much more interesting. In their latest video, Wu-Tang Clansmen crab-walk up skyscrapers and don outsize bat wings. In her debut video, rapper-singer Missy Elliott flails about in bug-eye shades and a Hefty straitjacket. And even the latest video by Biggie Smalls impresario Puffy Combs, "All About the Benjamins," uses the fish-eye lens and jagged film speeds of a hallucinogenic consciousness. These are not quirky art-school provocateurs but mainstream, ghettocentric rappers—a trend that might signify a hip-hop paradigm shift to the bugged-out. And we have Busta Rhymes, who releases his new record this month. Here is the standard-bearer for street-credible looniness, someone who mixes hardcore prosody with Foghorn Leghorn locution, whose last hit, "Woo-Hah!," featured his inexplicably Bavarian crooning, whose crazy ear-to-ear and nostril-to-chin grin is part Cheshire cat and part Louis Armstrong. That grin—conveying rage, madness, or pathological joy levels—is a true rarity in current hip-hop. But maybe not for long. **C.N.**



Missy Elliott wears many hats—and on video, a balloon.

Photograph by Kwaku Alston.

ing one's Inner Child. The yuppie Muzak of Enigma is not what we need in the way of a new pop direction.

For some reason, the Brits have a better record than we do of exploring and popularizing new realms of pure sound. In addition to inventing rave culture, England has produced the ambient works of Brian Eno, the lovely gibberish of the Cocteau Twins, the impressionist distortion of My Bloody Valentine. Meanwhile, nearly all the American acts poised to receive Stateside attention run to the song-based, white-male, rock-expatriate side of the spectrum. This makes sense, given rock's lingering hegemony, but it's a strange vantage point for this supposedly imminent dance fever.

Nonetheless, these and other electronic-music bellwethers should render interesting if subtle cultural changes in the coming months. It will be immensely entertaining to see text- and personality-obsessed writers continue to grapple with a music that lacks both words and personalities. (Show me one rock critic who can dance.) And yet these poor souls are now confronted by a dance music that threatens to become the most significant of the coming year. Clearly, post-grunge onomatopoeia will have to move beyond *bleep.*

Will electronica criticism become more like jazz criticism, more arcane and musicologically informed? Will the music, like jazz, move from the dance floor to the province of small clubs, discriminating aesthetes, and low record sales?

Or will this dance music become the industry's prime mover? Will it suffuse an air of disposability to the records, replacing albums with groovy singles, allegiance to an artist's vision with fandom of subgenres like jungle and hard-step? Finally, will pop at last catch up to Hollywood, replacing all narrative and characterization with special effects?

Of course, it doesn't really matter whether the many diverse techno-Americans soon to benefit from underground cred and major-label dollars ever go platinum. The scene will continue to evolve in fascinating ways and thrive in a mass culture that further fragments with every passing month. The word *electronica* will die a death of redundancy. And like any beloved and still-underground style, the music will continue to function as its own nation-state, regardless of either mass acclaim or ignorance.

All of which is to say that musical jingoism makes as little sense as it ever did in the global-village era. Even so, we can take a certain national comfort in one fact. It was not our country that made the noodly, ersatz-techno "Theme to the X-Files" a No. 1 hit. Luckily for us, there's always France. ■

POP MUSIC PREVIEW

PREVIEW
LIVE ROCK/POP

AS IF THE RECENT RESURRECTION OF Mötley Crüe weren't evidence enough, the *College Music Journal*'s seventeenth annual **CMJ Music Marathon & MusicFest** offers further proof that heavy metal is the heavy metal of the nineties. The four-day, 1,000-band, citywide college-rock-athon kicks off the school year with keynote addresses by Marilyn Manson and Moby, both of whom have lately made waves with forays into that fuzzy no-man's-land where techno and metal coexist as equals. *September 3–6, various venues (registration, panels, and keynote addresses at Avery Fisher Hall, Lincoln Center).*

With his long-running, bimonthly "Loser's Lounge" series, pianist Joe McGinty has, in recent years, raised the downtown hipness quotient of such underrated schmaltz-mongers as Harry Nilsson, Burt Bacharach, and the bros. Gibb. But McGinty clearly has a bigger, bolder, broader vision. Hence **"History of Lounge, Vol. 1: Mancini & More."** Look for your favorite numbers by Bacharach, Lalo Schifrin, and Hugo Montenegro. *November 18–December 6, Rainbow & Stars.*

Twentysomething Australian cabaret sensation **David Campbell,** whose last date in Manhattan was at the West Village's tiny Eighty-Eight's, hits the big time this fall, with three weeks to call his own at Rainbow & Stars. The almost frighteningly enthusiastic, energetic, and talented tenor seems a natural for Broadway, so catch him now, before he makes another breakthrough and starts pounding the boards in *Phantom. October 28–November 15, Rainbow & Stars.*

Last spring, Wayne Coyne, singer and guitarist of the loopily fun psychedelic-pop group the Flaming Lips, traveled to Austin, Texas, to give "garage-rock" new meaning. Coyne supplied 40 tapes of all kinds of sounds—from symphonic strings to conversation to random noise—to as many participants, assembled them in a parking garage, and "conducted" them as they turned their car stereos on and off at specified cues. Now the experiment gets an automobile-free, Gothamized twist: For **"The Boom-In,"** Coyne will conduct portable-stereo-wielding audience members through a similar indoor exercise. *November 21, Arts at St. Ann's.*

Since celebrating his 50th birthday with a career-spanning Madison Square Garden blowout, **David Bowie's** rediscovered the joy of live performance. Never mind that his albums continue to bespeak a man in ongoing identity crisis (see last year's drum-and-bass-tinged *Earthling* and 1995's techno-ized *Outside*): For one thing, unlike many other trend-dabbling rock-and-roll dilettantes, the Thin White Duke has proven himself a capable practitioner of the

Pizzicato Five lounge apocalypse-style on *Happy End of the World.*

Photograph by Trevor O'Shana.

RESTAURANT
BAR
239 PARK AVE SOUTH
BET. 19TH & 20TH ST.
477-1500

Complete dinner $29. Mon.-Fri.
★★★..."Extraordinary food"... Bob Lape, Crain's
TROPICA
Bar and Seafood House
MetLife Building, 45th/Park, 867-6767

Pasha
RESTAURANT
Exquisite Turkish Cuisine
70 West 71st St (off Columbus Ave.)
579-8751

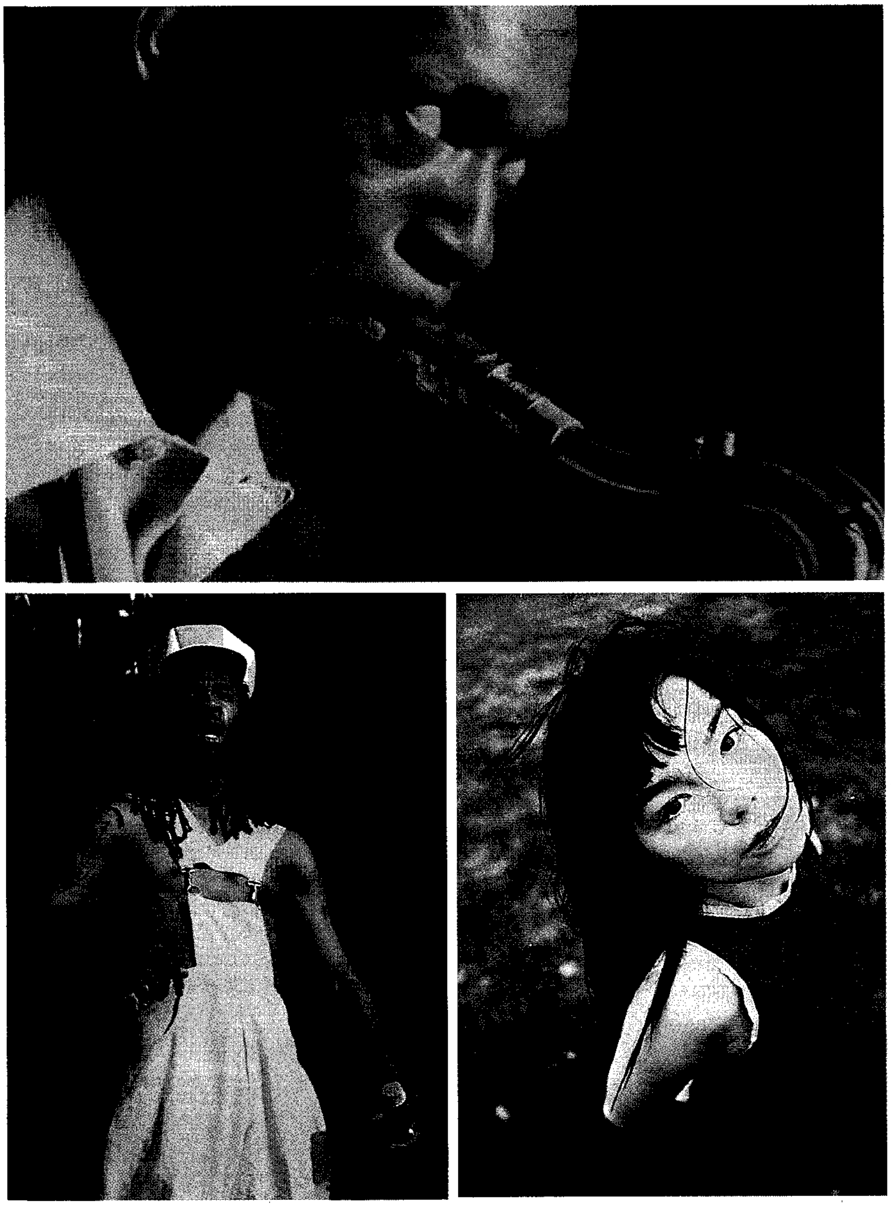
"New York's grandest cafe..."
"Service: Impeccable..."
Ruth Reichl
The New York Times
CAFÉ CENTRO
METLIFE BLDG • 200 PARK AVE ON E 45TH ST • 212 818-1222

"T-Bone...is first rate.
And the Prime Rib...is superlative."
- Gael Greene
American Festival Cafe
Rockefeller Plaza, W 50th Street
Lower Concourse Level 332-7620

BELLA LUNA
RESTAURANT
584 Columbus Ave.
877-2267

FRANKIE & JOHNNIE'S STEAKHOUSE RESTAURANT
Where Good Folks Meet And Eat!!
Famous for Steaks & Chops
Frequented By Many Broadway And Hollywood Stars & Personalities
Open For Lunch Tues - Sat 12 - 2:30pm
269 W 45th St off 8th Ave
Other Locations In Flushing, Queens & Hoboken, NJ
Since 1926
Free Dinner Parking
212-997-9494

POP TO PAGLIACCI
ASTI
HOME OF THE SINGING WAITERS AND OPERA SINGERS
NORTHERN ITALIAN CUISINE
13 E. 12th St. (5th & University)
TEL. 741-9105
CREDIT CARDS
Since 1925 in Greenwich Village



Clockwise from top, John Coltrane gets some retrospect; Björk's *Homogenic* is superbly heterogeneous; Busta Rhymes visits *Disaster* on the hip-hop world.

genres he's explored; for another, his virtually limitless back catalogue is a compendium of oft-imitated, seldom-replicated pop styles—any of which audiences should feel lucky to revisit. October 15, location TBA.

Another set of middle-aged men apparently in search of an artistic identity, the **Rolling Stones** hit town to hype their latest release, *Bridges to Babylon.* Two of the album's producers, the Dust Brothers, oversaw one of the greatest blues-country-rock-hip-hop hybrids of all time (Beck's *Odelay*), so the collaboration is actually somewhat appropriate, despite its bandwagonesque first-blush appearance. The Rolling Stones do, after all, know a thing or two about grafting blues and country onto other rock-and-roll forms. Try as they might, though, Mick and the boys are unlikely to have a similar level of success emulating the preteen good looks of the Dust Brothers' *other* famous clients, Hanson. *October 16, Giants Stadium.*

LIVE JAZZ

THROUGHOUT THE 1997–1998 SEASON, **Wynton Marsalis** leads Jazz at Lincoln Center through a series of in-depth explorations of the jazz canon—including Sidney Bechet's earliest forays into the genre (November 20 and 22), Dizzy Gillespie's big- (September 11–13) and small- (December 11 and 13) band compositions, Thelonious Monk's modern-jazz genius (September 18 and 20), and even a two-night program, "The Marsalis File," of Marsalis's own big-band works (March 19 and 21). It's tough to argue, as some have, with the notion of canonization when the material in question is this powerful, rich, and worthy of

Photographs: clockwise from top, Chuck Stewart; Stefan DeBatselier/London Features; Jay Blakesberg/Retna.

further exploration.

Sonic Youth guitarist **Thurston Moore** may have more rock-world credibility than just about anyone else in New York, but that doesn't mean he's content to go on bashing out variations on his band's clanging-pop formula: Thus, for the past several years he's been pushing the limits of his dissonant six-string stylings farther and farther, collaborating with avant-jazz figures such as drummer Dennis Charles and bassist William Parker, with varying degrees of success. This fall, though, he's scored the plum of all free-jazz gigs: a duo date with pianist **Cecil Taylor,** who has been one of the most influential—and inaccessible—figures in experimental jazz since the fifties. Two great avant-garde tastes that taste great together—even if they don't go down easily. October 3–4, the Cooler.

Singer **Cassandra Wilson** has become the jazz diva of the moment, if not of the decade, with her winning, intelligent, earthy jazz renditions of material from standards to Neil Young tunes. Reprising this spring's Lincoln Center appearance in Wynton Marsalis's jazz oratorio, Blood on the Fields, Wilson, backed by the Lincoln Center Jazz Orchestra, stars in the weeklong "Music of Miles Davis" program. December 1–6, Alice Tully Hall.

Coincident with the release of Impulse's impressive four-CD *Coltrane Live at the Village Vanguard* boxed set, the boîte in question hosts a weeklong celebration of the tenor great's life and work. The **Coltrane Live at the Village Vanguard** series begins, fittingly, with a trio led by McCoy Tyner, the brainy, athletic pianist who actually accompanied Trane on some of the earth-shattering 1961 dates recorded on the discs. The rest of the series is given over to nightly appearances by current Impulse artists, including the great young pianists Danilo Perez and Eric Reed, and the sultry young crooner-cum-keyboard whiz Diana Krall. September 23–28, the Village Vanguard.

Burt Bacharach has his admirers, even rabid partisans; but how many of those would claim "radical" status for the composer of ditties like "Message to Michael" and "Walk On By"? Apparently, at least one: John Zorn curates the one-night **"Radical Jewish Culture: Back to Bacharach,"** in which the saxophonist and downtown-culture guru offers fresh context and interpretations for those staples of seventies FM. (Of course, anyone who's heard either Rahsaan Roland Kirk's or Isaac Hayes's version of "Walk On By" already knows just how radical Bacharach can be.) *September 14, Merkin Hall.*

LIVE COUNTRY

AFTER DISAPPOINTING NEW YORKERS LAST YEAR with a last-minute no-show, the truly legendary honky-tonker **Merle Haggard** returns to Tramps, September 20. Having earned his hard-bitten demeanor through a life of tough times, Hag is everything Central Park crooner Garth Brooks isn't: tough, a little cynical (check out "Okie

Pioneer Generations of Modernism

A Lecture Series by William Rubin,
Director Emeritus of the Department of Painting
and Sculpture at the Museum of Modern Art

Take part in a series of eight illustrated evening lectures which explore the work, life and times of the most influential Impressionist and Post-Impressionist artists of the period.

September 24, 1997–February 25, 1998

Full series subscription: $250
Student subscription: $125
Individual lectures: $50
Individual lectures (student): $25

For more information, please call Sotheby's Institute regarding individual lectures and dates (212) 606-7822.

http://www.sothebys.com

Photograph © 1997 The Art Institute of Chicago.

Sotheby's
1334 York Avenue
New York, NY 10021

Georges Seurat, French, 1859–1891, *A Sunday on La Grande Jatte–1884*, oil on canvas, 1884–86, 207.5 by 308 cm. The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926. 224.

SOTHEBY'S

Storewide Fall SALE!

Save on any bedroom, living room, dining room, or accessories from our five floors of fabulous designer furniture.

50% OFF
This Foremost Furniture coupon entitles you to 50% off the purchase price of any one item.*
*off M.S.R.P expires 9/22/97

45% OFF
This Foremost Furniture coupon entitles you to 45% off the purchase price of your second item.*
*off M.S.R.P expires 9/22/97

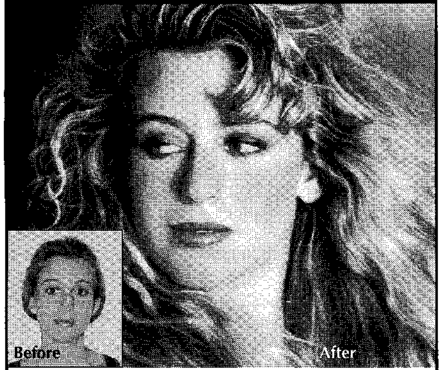
NOW ENJOY 12 MONTHS
INTEREST FREE* ON ANY PURCHASE
*minimum monthly payment required. See store for details. Offer Expires 9/22/97.

Not valid for prior purchases or any other offer. Floor Samples and Special Event Items excluded.

FOREMOST FURNITURE
furniture... for most

8 West 30th Street. Between 5th Avenue & Broadway. 5th Floor Reception. (212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM
visit us at www.foremostfurniture.com

Important news for women with short, flat or thinning hair.

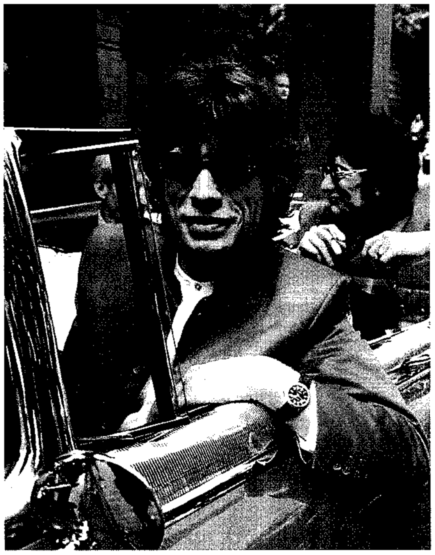


Hair Blending® – is an amazing process of adding one single real hair at a time to your natural growth. Hair Blending works with any type of hair regardless of how much you have. With our exclusive **Blending Strand**® anyone can run their fingers through your hair. You'll swim, shower and live with the hair you've always wanted.

SEQUENCE™ It's a good feeling!

Toll Free 1-888-BLEND-88 ext. 81
(1-888-253-6388)

Oh, that smile, those teeth, that laugh. Texas - born, Hollywood - bred, but don't hold that against me. Want someone to watch over the little girl in me really named Charlotte Hay. And the writer - cartoonist - wannabe who found her true calling - - making people laugh. Yes, the grownup me burned up the ratings with her own TV comedy show. Workin' with Julie, Dolly and Placido doesn't mean I don't need you. But I want more than that certain smile. I want a laugh, A BIG LAUGH, Buster!!! So open w - i - d - e and howl with me on A&E, Friday night, Sept. 5th, at 8pm on Biography. A&E



The British are coming! Anglo-Punjabi rockers Cornershop (top) release their third disc; Mick Jagger (bottom) and the boys roll into the Meadowlands in October.

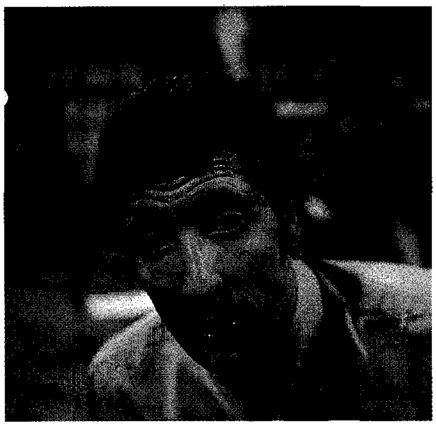
From Muskogee" for proof), and an ex-con. Opening the show is Austin's **Dale Watson.** Though a contemporary of Garth and Co., Watson is as authentic a purveyor of honky-tonk as you can find these days, serving up tales of life in Texas and on the interstates that are by turns gritty, beautiful, and plain hilarious.

ROCK RECORDINGS

Various Artists, *TIBETAN FREEDOM CONCERT* (Grand Royal/Capitol, November 4): Three CDs' worth of live performances from the Beastie Boys, Blur, Taj Mahal, and the 30-plus other politically minded artists who rocked Randalls Island this summer in the name of Himalayan liberation. **Jane's Addiction,** *Relapse* (Warner Bros., October 28): Six years after the demise of Perry Farrell's yowling funk-punk outfit, they return with an as yet untitled collection of rarities, B-sides, live cuts, previously unreleased tracks, and one new song, "Kettle Whistle." **The Artist,** *Crystal Ball* (1-800-NEW-FUNK/NPG): Given his unbelievably inspired performance at Jones Beach in July (and the equally electrifying, laid-back jam session at Tramps later the same night), we're willing to indulge any of the ex-Prince's seemingly arbitrary whims. He insists on using a strange name? No problem. He wants to release his new, three-CD album himself, avoiding record labels and making the collection available only from a toll-free hotline? More power to him. It's only 1997, but you can bet Prince fans are ready to party like it's, well, you know. **Moby,** *I Like to Score* (October 7, Elektra): You think a prolific, stylistically diverse downtown techno guru can pay the rent releasing albums? Think again. In his spare time, Richard Herman Melville IV scores films. Hence this compilation of atmospheric, jarring, and moody soundtracks from *Twin Peaks, Cool World, Scream, The Saint, Heat, Joe's Apartment,* and the new James Bond flick *Tomorrow Never Dies.* **Pizzicato Five,** *Happy End of the World* (September 9, Matador): More disco-inspired sounds from Tokyo's most fashionable and fun lounge lizards. And by the way, they really are big in Japan. **Cornershop,** *When I Was Born for the 7th Time* (Luaka Bop/Warner Bros., September 16): Anglo-Indian rocker Tjinder Singh's Cornershop made a small splash with

Photographs: top, Derek Ridges/London Features; bottom, Kevin Mazur.

1995's *Woman's Gotta Have It,* but look for bigger things with this, his third release. Deftly integrating fresh subcontinental sounds with user-friendly rock and roll, Singh's come up with one of the most cohesive experiments in intercultural cross-pollination since the Byrds and the Beatles got sitar fever. (Speaking of which, dig Cornershop's blazing Punjabi rendition of "Norwegian Wood.") **Suzzy Roche,** *Holy Smokes* (Red House, September 16): The youngest of the Roche sisters—everyone's fave folk-poppers—strikes out on her own, after ten inspired albums with the Roches. **Busta Rhymes,** *When Disaster Strikes* (Elektra, September 16): The rubber-limbed rapper—who made chess terminology and *Scent of a Woman* fashionable in hip-hop circles with 1995's "Woo-Ha!! Got You All in Check"—delivers another round of his peripatetic stylings. Guests include diva *du jour* Erykah Badu. **Björk,** *Homogenic* (Elektra, September 23): Undoubtedly living out every Icelandic girl's dream, the pixie-ish Norsewoman has enlisted a string section and a lot of big-sounding drum machines for her third album of quirky, deceptively ethereal-sounding pop. **Portishead,** *Portishead* (Go Beat!/London, September 30): No more facile surf-guitarisms here: The Bristol, England, trip-hop quartet's gotten even darker and deeper with age. **Tom Jones,** *I Need Your Lovin'* (32 Pop, September 23): On two CDs, the Welsh lion peruses a career of strangely seductive bellowing, and invites us to listen in.



Tom Jones revisits his fresh-faced youth with a new collection of old faves.

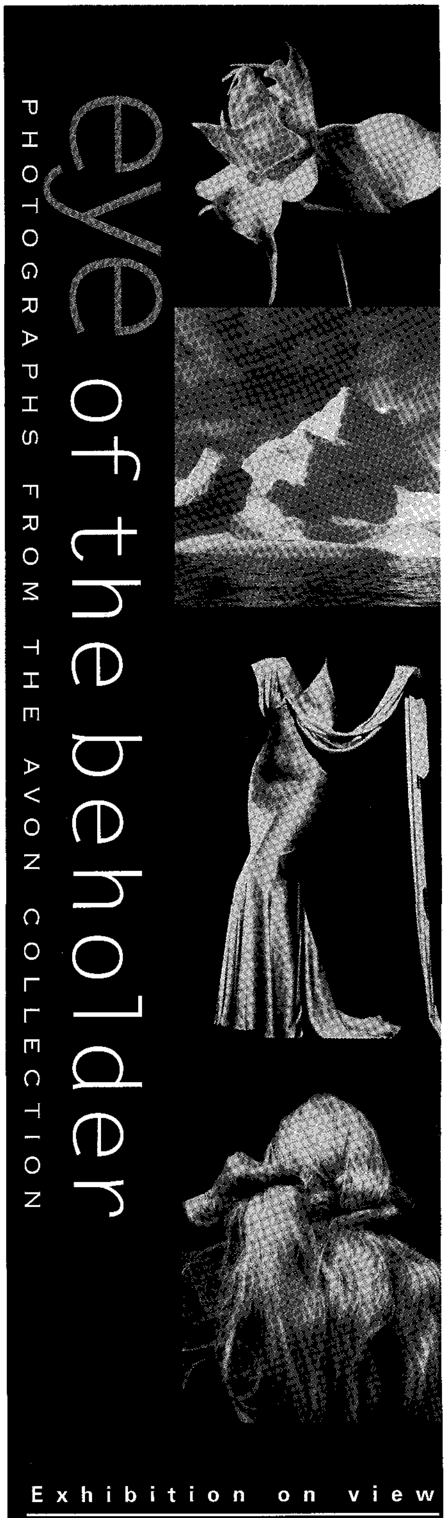
JAZZ RECORDINGS

Rahsaan Roland Kirk, *DOG YEARS IN THE FOURTH Ring* (32 Jazz, October 21): The great saxophonist (he played alto, tenor, soprano, and baritone—up to three of them simultaneously) who made the avant-garde accessible, took circular breathing to new heights, and presaged cyberpunk with an early-seventies spoken-word piece about sex with computers is enshrined on three discs. **Joe Henderson,** *Porgy and Bess* (Verve, October 7): Joined by Chaka Khan and Sting (!), the tough-to-tender tenor saxophonist makes the Gershwins' opera his own. **Dominique Eade,** *When the Wind Was Cool—The Songs of Chris Connor and June Christy* (RCA Victor, September 16): The Brooklyn-based singer, with her fearsomely intelligent melodic sense and scatting to rival Ella herself, releases album No. 3. **Various Artists,** *Buena Vista Social Club* (World Circuit/Nonesuch, September 16): Slide-guitar virtuoso Ry Cooder traveled to Havana last year to spend two weeks collaborating with a slew of great Cuban musicians, including 90-year-old showstopper Company Segundo. The resulting album is one of three new Havana-recorded discs from Nonesuch; *Introducing* ***Ruben Gonzalez*** showcases the underexposed pianist, while the **Afro-Cuban All Stars'** *A Toda Cuba Le Gusta* rocks with quadrigenerational bliss. **Charles Mingus,** *Passions of a Man: The Complete Atlantic Recordings 1956–1961* (Rhino/Atlantic, October 28): Six albums, plus outtakes and unreleased material, from the towering, soul-stirring bassist-composer.

ETHAN SMITH

On *I Like to Score,* Moby delivers a techno-phonic take on the James Bond theme.

Photographs: top, London Features; bottom, Helmut Werb/Retna.



eye of the beholder
PHOTOGRAPHS FROM THE AVON COLLECTION

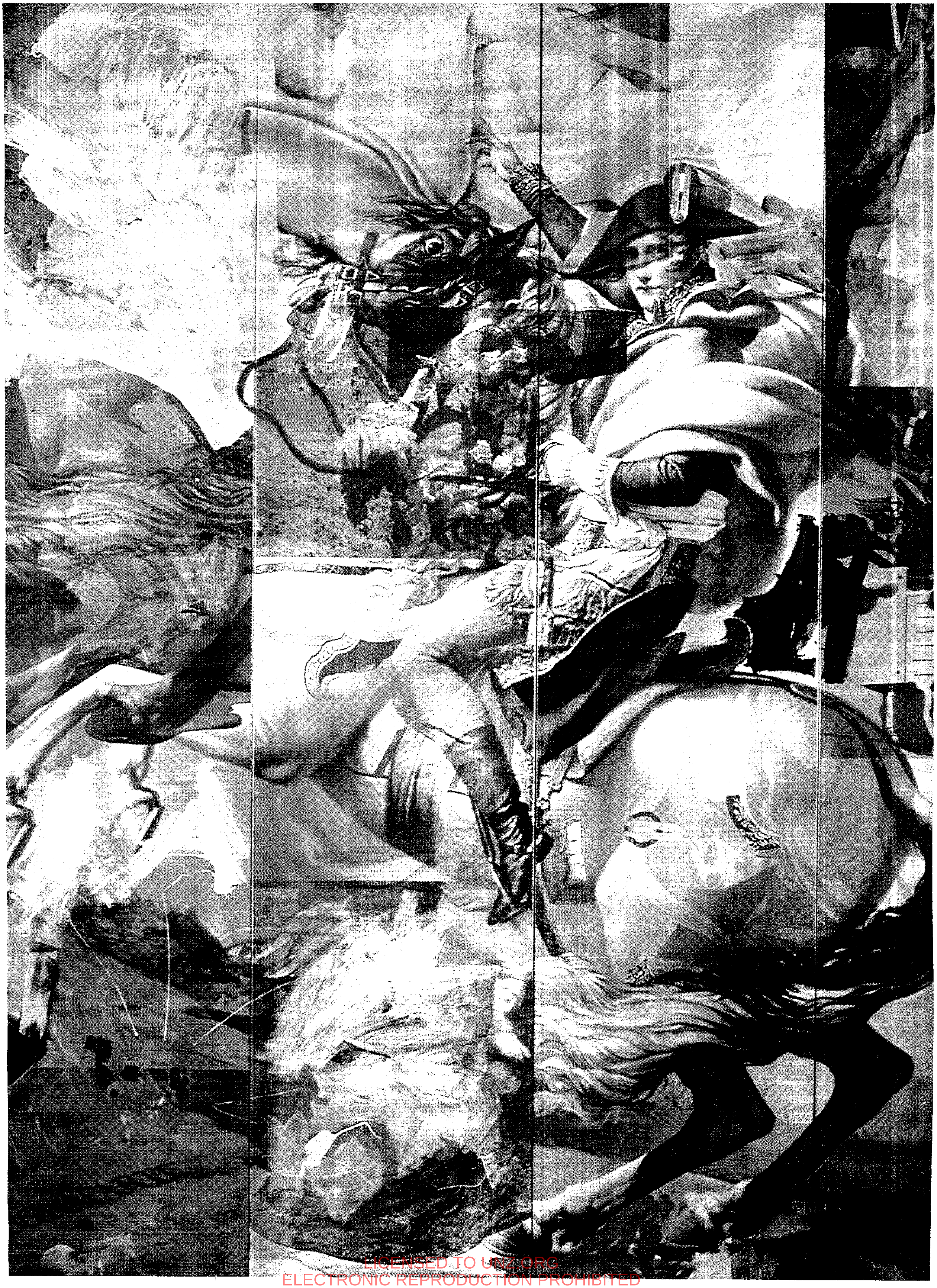
Exhibition on view

September 12th
through
November 13th

International Center of Photography Midtown
1133 Avenue of the Americas at 43rd Street

For information call 212-768-4682

Top to bottom: The Imogen Cunningham Trust, 1978 ©; Lynn Davis, 1988 ©; Sarah Charlesworth, 1983-84 ©; Meridel Rubenstein, 1993 ©.



EXPLODING CONVENTIONS

BY MARK STEVENS

At a New Year's Eve party in 1950, a New York sculptor proudly announced: "The next 50 years belongs to us." Now, with the year 2000 approaching, the art world seems to be taking stock, having recently mounted a series of shows that implicitly ask how the celebrated American artists of the past 50 years measure up. ▪ This fall, two more artists from the generation that followed Jackson Pollock and came of age in the fifties—Robert Rauschenberg, who is 72 years old, and Richard Diebenkorn, who died in 1993 at the age of 71—will be the subject of major retrospectives. The two artists could hardly be more different. If Rauschenberg is the hare of postwar American art—restless, protean, and irrepressible—Diebenkorn is the careful, inward-looking tortoise. ▪ **Robert Rauschenberg: A Retrospective,** which opens in September, will fill both the uptown and the SoHo branches of the Guggenheim. The show is massive; approximately 400 works will be on display. The uptown branch will present a conventional, chronological account of Rauschenberg's art from 1949 until now, with the side galleries showing his work in specific genres, such as prints or drawings. After opening with the early pictures, inspired by Abstract Expressionism, the exhibit will present Rauschenberg's famous "assemblages" and "combines" from the fifties and early sixties. These often include real objects scavenged from the streets and junk shops. Many such works have a madcap air and capture the surreal buzz of the

---

Robert Rauschenberg, *Able Was I Ere I Saw Elba II*, 1985, transfer on high-fired art ceramic.

Photograph courtesy of the Solomon R. Guggenheim Museum.

DALE CHIHULY
TRANSFORMING THE CROWN
DEBS & CO.
SIX FEET UNDER
P.S.1
MEDIEVAL BEST-SELLER
WEEGEE
RICHARD DIEBENKORN
FOUR ACTS IN GLASS
ART
MONET AND THE MEDITERRANEAN
KIKI SMITH
EDGAR DEGAS
ROBERT RAUSCHENBERG
AARON SISKIND
EGON SCHIELE
JACKSON POLLOCK
SIGNS AND WONDERS
SALLY MANN
SUSAN ROTHENBERG
DESIGN FOR LIFE: A CENTENNIAL CELEBRATION
TOM OTTERNESS
GREGORY CREWDSON
FALL PREVIEW
FRANCESCO SCAVULLO
ERWIN BLUMENFELD

FALL PREVIEW ART

New York streets. Among the best-known are *Bed,* for which Rauschenberg slathered paint over a messy quilt, and *Monogram,* which contains a stuffed goat.

A selection of Rauschenberg's silk-screened paintings, which typically incorporate phantom bits of photographic imagery, will follow the assemblages and combines. The uptown show will then conclude with works from the Rauschenberg Overseas Culture Interchange project, for which the artist traveled throughout the world examining local art practices or styles, which he then incorporated into his own work. It should be fascinating to see what Rauschenberg's art looks like in the twirling space of the Guggenheim. On the one hand, the architecture suits his free-floating spirit. On the other, the serenity of the spiral may make the art seem, by contrast, painfully busy.

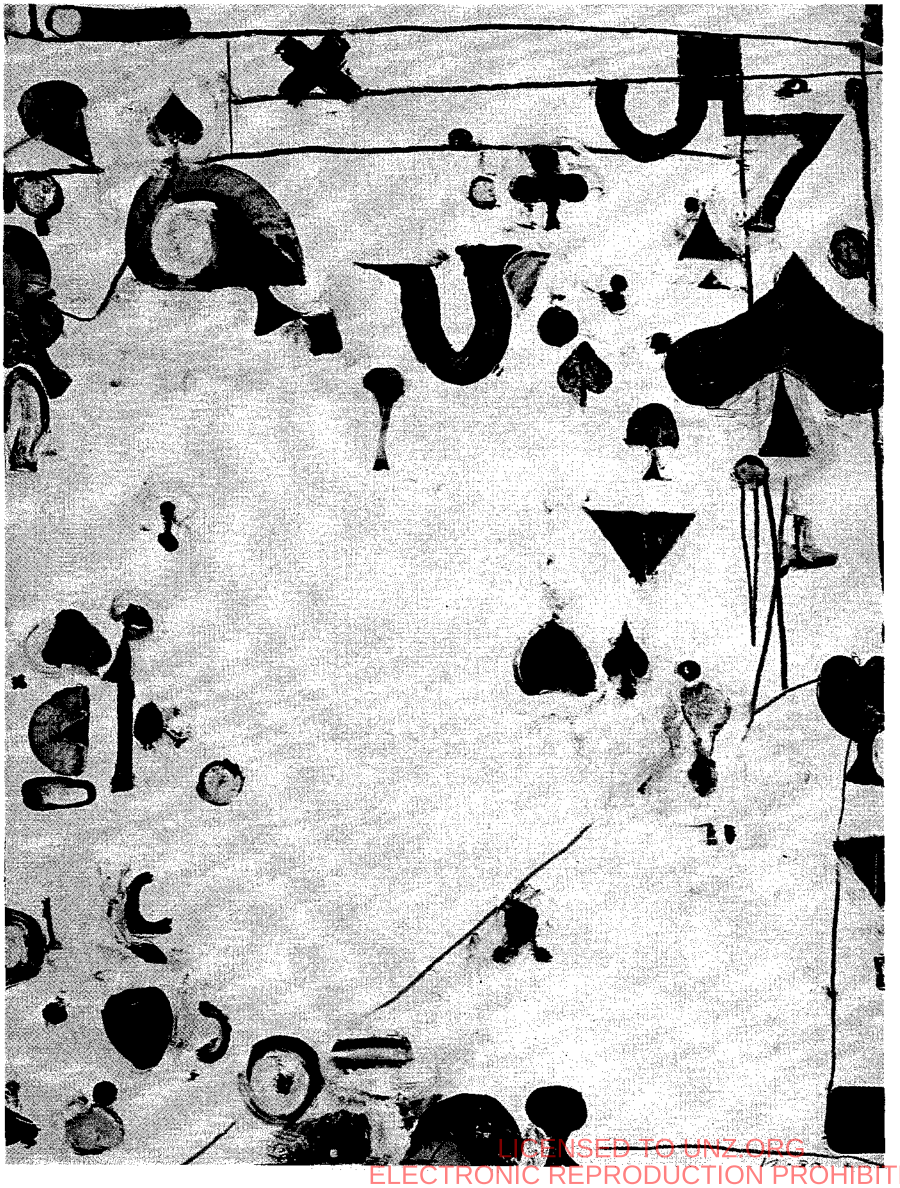
With Rauschenberg, of course, there is always more and then some more. The downtown Guggenheim will present his experiments with technology—an interactive piece that responds to sounds from the viewer, for example—and document his work as a performer and "performance artist." You will be able to see footage of both Rauschenberg's choreography and his collaborations with well-known choreographers, such as Merce Cunningham.

The second-floor galleries downtown will contain a survey of Rauschenberg's work of the past decade, including some frescoes called "Arcadian Retreats." The works often referred to as Rauschenberg's "visual autobiography," an ongoing project begun in 1981 that now consists of 189 paintings and sculptures and is called *The 1/4 Mile or 2 Furlong Piece,* will be installed at the Ace Gallery New York from September 19 to November 9.

Richard Diebenkorn, OPENING AT THE Whitney Museum in October, will include more than 150 paintings and works on paper or other materials. An independent-minded painter from California, Diebenkorn, while influenced by Abstract Expressionism, never became its prisoner. The shape of his *oeuvre* is remarkable. Like most ambitious artists in the late forties and early fifties, he began by painting abstract pictures; they were invariably based, however, upon a keen study of the landscape in which he was living. In the middle fifties, Diebenkorn returned to representational painting—an unfashionable decision at the time—and for about twelve years, he looked hard, very hard, at both the figure and the landscape. These paintings, always rigorously composed, helped prove to artists that there were alternatives to abstraction.

Then, in 1967, Diebenkorn turned once more to abstract painting, beginning the celebrated *Ocean Park* series that would occupy him for the rest of his life. These large, brushy abstractions appear steeped in a sensual seacoast light, much like that around Los Angeles (where Diebenkorn then lived). In contrast to most art of the period, the *Ocean Park* paintings have a slow, meditative spirit, as Diebenkorn would often rework a picture again and again, until it developed its own burnished history. This show has some works borrowed from Diebenkorn's family and estate that have not before been exhibited. It will include some of his more eccentric pieces, such as paintings on cigar-box lids that he gave to friends and family. He also enjoyed heraldic imagery and made some mysterious pictures in the eighties that incorporate the clubs, hearts, and spades of a pack of cards.

Both Diebenkorn and Rauschenberg took their cue from Abstract Expressionism. But Rauschenberg burst out of the traditional frame of painting; he is a voracious, needy artist, constantly replenishing his work by searching out new mediums, ideas, and cultures. Diebenkorn was comfortable within the frame, though not always with the painting as it took shape. If Rauschenberg wanted to be always new, Diebenkorn sought to cultivate rather than to challenge his inheritance. He made a lifelong study of the act of painting, yet never became hermetic, since he always kept one eye on the landscape outside the window. As different as these two artists can be, both were American explorers. ■

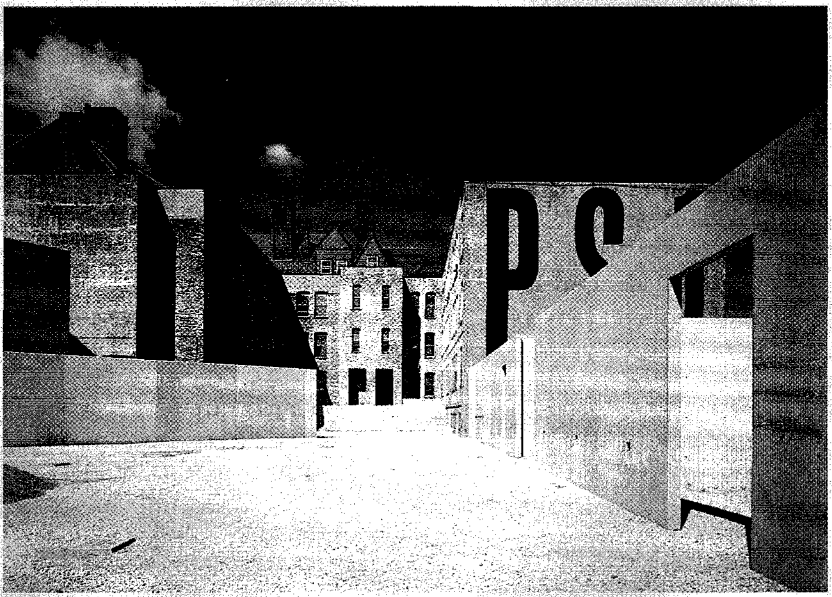


Richard Diebenkorn, *Untitled,* 1980, gouache, pastel, ink, and cut-and-pasted paper.

Photograph courtesy of the Whitney Museum of American Art.

UPDATED CONTEMPO

A RENEGADE RECLAIMED



The Jackson Avenue entrance to the newly renovated P.S. 1 Contemporary Art Center.

BACK IN 1976, WHEN IT opened in a former public-school building in Long Island City, P.S. 1 was the art world's renegade, New York's most visibly irreverent alternative art space. The Romanesque Revival building was also seriously dilapidated: Schoolrooms reinvented as studios for artists and exhibition space for cutting-edge art had peeling paint and plaster, broken windows, and buckled floorboards. It remained that way, more or less, until three years ago, when Frederick Fisher—a California architect who'd designed galleries in Los Angeles and New York and worked for Frank Gehry before starting his own firm—began a long-anticipated $8.5 million renovation (most of it underwritten by the city). The project was a collaboration of sorts with Alanna Heiss, P.S. 1's founder and executive director; it was her idea, Fisher says, to relocate the entrance to the back of the building to make it visible from Jackson Avenue, from which it is most often approached: "It needed to be organized so that viewers could situate themselves and find the spaces they wanted to visit." He transformed an unused courtyard into outdoor exhibition and performance spaces and a storage area into a café, increased the number of indoor exhibition areas, and installed the building's first elevator. Fisher's exhibition spaces are more varied than their predecessors: Some are white and minimal, some have exposed brick walls and pipes, and some retain their original peeling paint. Others aren't "spaces" in the conventional sense at all, like an old chimney flue in the former entrance hall that was opened up to create an installation niche. "I wanted to preserve the building's history and create as many opportunities as possible," says Fisher. "My role, in part, was to make compositions, but also to allow artists and curators to compose it in their own way—the building is being used in the guerrilla manner, appropriating space that was not conceived as exhibition space." Now, perhaps, more than ever: When it reopens on October 29 as the **P.S. 1 Contemporary Art Center**—with retrospectives of photographer John Coplans and performance artist–filmmaker Jack Smith (of *Flaming Creatures* fame) and a number of other exhibitions, comprising, all told, works by more than 150 artists—the building will be spectacularly reclaimed.

EDITH NEWHALL

ART PREVIEW

MUSEUMS

AMERICANS SEEM TO PREFER IMPRESSIONISM TO any other style of art—and Monet to any other Impressionist. **Monet and the Mediterranean,** at the Brooklyn Museum of Art, should therefore be a great crowd-pleaser. Not usually thought of as a painter of the Mediterranean, Monet nonetheless made several trips to the sea; the pictures he painted there, many of them rarely exhibited, have a rapturous light. "It is so beautiful here, so bright, so luminous!" Monet wrote from Cap d'Antibes. "One swims in blue air; it is frightening!" (October 10 to January 4.)

Several New York museums are opening new spaces. The most controversial is the Guggenheim's far-flung satellite in Bilbao, Spain, which begins operations in October. Designed by Frank Gehry, the building is an astonishing sight—a collapsing house of cards that reflects the riotous play of contemporary art. P.S. 1 Contemporary Art Center will open in October as the largest noncollecting contemporary art space in the world. To inaugurate their new museum, the curators will mount an ambitious series of shows this fall, ranging from a survey of the sculpture of Jackie Winsor to a retrospective of the photographer John Coplans's self-portraits. In March, the Whitney Museum of American Art will open its new fifth-floor galleries. Designed by Richard Gluckman, they provide an additional 7,600 square feet of desperately needed space for the museum's permanent collection.

Egon Schiele: The Leopold Collection, Vienna, at the Museum of Modern Art, will include about 150 oils, gouaches, watercolors, and drawings from an extraordinary private collection of the Austrian Expressionist's work. Never before exhibited in this country, the collection is itself a kind of haunting self-portrait of the artist, who died at 28. (October 12 to January 4.) The Jewish Museum is planning **Facing the New World: Jewish Portraits in Colonial and Federal America,** about 90 works—many by such well-known artists as Gilbert Stuart—that portray some of the earliest Jews to live in America. (September 21 to January 11.)

The Metropolitan Museum of Art will show work by two artists associated with Abstract Expressionism. **Jackson Pollock: Early Sketchbooks and Drawings** is a selection of rarely or never-before-exhibited works created between 1937 and 1941, in which the young Pollock made studies of old masters and confronted the ideas of the Mexican muralists; the show includes his only known self-portrait. (October 21 to February 8.) **Richard Pousette-Dart, 1916–1992** is the first New York survey of this visionary in more than two decades. (November 4 to February 22.)

Photograph by Michael Moran.

ANTIQUES & COLLECTIBLES SHOWS

ANTIQUES
THE
SHOWPLACE
SHOWS
SOMETHING TO ANTIQUE ABOUT...

THE SHOWPLACE IS OPEN EVERY SATURDAY & SUNDAY, 8:30AM – 5:30PM
40 WEST 25TH STREET (between 6th Ave. & Broadway)
FREE ADMISSION • ESPRESSO BAR • 212-633-6063

56TH STREET

3 levels of galleries

160 EAST 56TH STREET
(BETWEEN LEXINGTON
AND THIRD AVENUES)
NEW YORK, NY
Monday thru Saturday 10–6
Telephone (212) 755-4252

ART & ANTIQUE CENTER

Open to the Public 7 Days a Week • 10am to 6pm

Why Pay Uptown Prices?
Shop At Chelsea Antiques!

CHELSEA
ANTIQUES
BUILDING

12 Floors of Exceptional
Antiques & Collectibles
Over 75 Stores

Furniture • Silver • Jewelry • Porcelain • Glass
Decorative Accessories • Rare Books • Collectibles

110 West 25th Street • NYC • (212) 929-0909

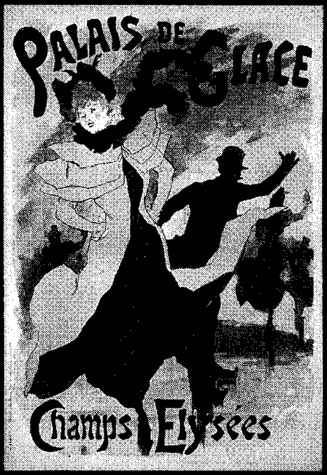
ANTIQUE POSTERS

ORIGINAL
ART NOUVEAU
& ART DECO
ADVERTISING
POSTERS

THEATRE, OPERA, WINE & SPIRITS, FOOD,
TRAVEL, LITERARY, FASHION, PRODUCTS,
EXPOSITIONS, CYCLES, AUTOS, ETC.

La Belle Epoque

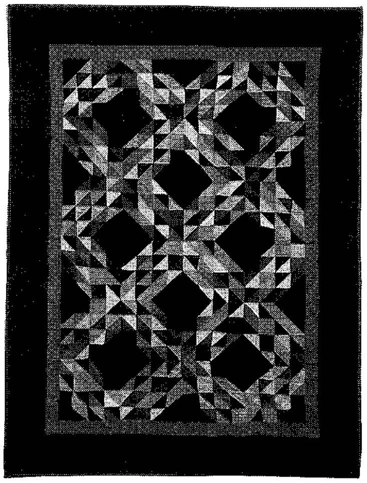
280 COLUMBUS AVE. (73ST) NYC 10023
212-362-1770 DAILY 11-7 SUN 12-6
FINE CONSERVATION FRAMING



Jules Cheret 1893

NEW YORK MAGAZINE reaches 1.5 million cultured readers—an active audience of art & antiques aficionados. To learn more about upcoming special advertising opportunities, call Publisher Amy R. Churgin at 212-508-0508 or your NEW YORK sales representative.

Sourec: 1996 Fall MRI



The
MANHATTAN
ART & ANTIQUES
CENTER
The Nation's Largest and Finest
Antiques Center.
Over 100 Galleries offering
Period Furniture, Jewelry, Silver,
Americana, Orientalia,
Africana and other Objéts d'Art.

1050 SECOND AVENUE
AT 55TH STREET,
NEW YORK, NY 10022

PRESENTS

Ocean Waves pieced quilt,
Amish, Holmes County, Ohio,
circa 1930.

LAURA FISHER
ANTIQUE QUILTS & AMERICANA
GALLERY 84. TEL: 212-838-2596

The Manhattan Art & Antiques Center: Tel: 212-355-4400 Fax: 212-355-4403
Open Daily 10:30-6, Sun. 12-6 Convenient Parking Open to the Public

On the Edge: Contemporary Art From the Werner and Elaine Dannheisser Collection, at MOMA, will be a survey of the work of many well-known artists, including Anselm Kiefer, Brice Marden, and Jeff Koons. The collection has been given to the museum. (September 30 to January 20.) Dia Center for the Arts will open new exhibits in September and early October on **Richard Serra,** who will present two massive sculptures that utilize new techniques for rolling steel (September 25 to June 14), and **Tracey Moffatt,** a young Australian photographer and filmmaker (October 9 to June 14).

El Museo del Barrio is showing **Taíno: Pre-Columbian Art and Culture From the Caribbean,** which includes about 135 works produced by the Taínos, who lived in the Caribbean from A.D. 800 to A.D. 1500. (September 27 to March 29.) Since then, the world has become—to put it mildly—more jumbled. Powerful waves of immigration have recently shaped (and shocked) the culture of Britain. In **Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966–1996,** the Caribbean Cultural Center, in conjunction with the Studio Museum in Harlem and the Bronx Museum of the Arts, will present almost 140 works by artists who confront in their lives and art the rich and often tension-filled space between cultures. (October 17 to March 15.)

To mark its centennial, the Cooper-Hewitt, National Design Museum, Smithsonian Institution is presenting **Design for Life: A Centennial Celebration,** which explores the way design touches, shapes, and inflects every aspect of life—from the look of your toothbrush to the appearance of the letters you're reading. (September 30 to January 4.) **Four Acts in Glass: Installations by Chihuly, Morris, Powers, and Vallien,** at the American Craft Museum, will show the remarkable range of effects that artists working in glass can achieve—from stylized portraits to a mysterious wall of glass artifacts. (November 11 to January 18.)

Interest in Sèvres porcelain has focused on the eighteenth century. At the Bard Graduate Center for Studies in the Decorative Arts, however, **The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Innovation, 1800–1847** will draw attention to the magnificent creations of the nineteenth century. (October 17 to January 31.) **The Nature of Diamonds,** at the American Museum of Natural History, will not forget the glitter that delights. But the museum will also provide instruction in the many other properties—historical and utilitarian—of the hardest natural substance on Earth. (November 1 to April 26.)

The Pierpont Morgan Library is presenting **Medieval Bestseller: The Book of Hours,** a show that will examine the powerful role these devotional books played in the medieval mind. The illuminations include some of the greatest painting of the mid-thirteenth to mid-sixteenth centuries. (September 17 to January 4.) Another tasty show will be **Filippino Lippi and His Circle,** at the Met. Lippi was one of the most

galleries, art & antiques

MOTION PICTURE ARTS GALLERY

MANHATTAN COCKTAIL
NANCY CARROLL
RICHARD ARLEN
PAUL LUKAS
a Paramount Picture

The nation's premier gallery dedicated exclusively to motion picture art. We carry over 20,000 original movie posters and lobby cards, spanning 100 years of cinema.

Call us today for a color brochure or visit our showroom—our hours are Tuesday through Friday, 12 noon until 5:00 p.m. and by appointment.

133 East 58th Street, 10th Floor, New York, NY 10022
Telephone: 212-223-1009 –or– FAX: 212-371-0809

Shows for antiquers in the know!

September 26-27-28
DECORATIVE ARTS & TEXTILES SHOW
100 Exhibits of unique & unusual vintage textiles, tapestries and trimmings, furniture, lamps and lighting, rugs, paintings, pottery, architectural artifacts & more. Gramercy Park Armory, Lexington Avenue at 26th Street. Friday & Saturday, 11 a.m. to 7 p.m., Sunday, 11 a.m. to 5 p.m.

October 18-19
NEW YORK COLISEUM ANTIQUES SHOW
The Best Source for Decorators & Collectors. 300 exhibits with period furniture, garden & architectural antiques, prints, textiles, ethnic & tribal art, folk art, paintings, pottery, porcelain, moderne furnishings, art glass, silver, jewelry, lamps & lighting, vintage fashions, books, ephemera & more. New York Coliseum, Columbus Circle, 59th Street at Broadway. Saturday 10 a.m. to 7 p.m., Sunday 11 a.m. to 6 p.m.

November 15-16 & 22-23
TRIPLE PIER EXPO
New York's largest & most comprehensive antiques event. Over 600 different exhibits each weekend, Antiques & collectibles from the 17th century through the 20th century. Passenger Ship Terminal Piers 88, 90 & 92, 48th to 55th Streets & 12th Avenue. Pier 88, Sat. 11-6, Sun. 11-7, Pier 90, Sat. 9-6, Sun. 11-5, Pier 92, Sat. 10-6, Sun. 11-6. One admission for all three piers.

Where designers & decorators shop.

Stella Show Mgmt. Co.
212-255-0020

original draftsmen of the fifteenth century. More than 80 of his spirited drawings will be on view, together with additional works by, among others, Botticelli and Raphael. (October 28 to January 11.)

In **Mandala: The Architecture of Enlightenment,** the Asia Society will investigate the origins and the spread of the glorious mandala form throughout Buddhist Asia—using more than 50 examples from Tibet, Nepal, India, China, Japan, Bhutan, and Indonesia. (September 24 to January 4.) In its continuing series of shows on India, the Metropolitan Museum will present **Flowers Underfoot: Indian Carpets of the Mughal Era** (November 20 to March 1) and **King of the World: A Mughal Manuscript From the Royal Library, Windsor Castle,** which is a renowned manuscript commissioned by the same man who built the Taj Mahal (November 20 to February 8).

Nahum B. Zenil: Witness to the Self, at the Grey Art Gallery, examines the work of a Mexican who struggles with the troubling issues of both gay and Latin American identity. In his work, he calls upon both his own past and traditional Mexican art. (September 2 to November 1.) **Desert Cliché: Israel Now—Local Images,** also at the Grey Art Gallery, highlights the often critical view that eighteen contemporary artists take of the stereotypes now dominating Israeli society—among them "the courageous woman soldier." (November 20 to February 4.)

Does the glossy new Times Square represent an improvement on the past? Some New Yorkers aren't so sure. **Signs and Wonders: The Spectacular Lights of Times Square,** at the New-York Historical Society, will provide a wonderful chance to "compare and contrast." Do you prefer Calvin Klein—or the famous Camel-cigarette billboard, which blew ten-foot smoke rings? (November 12 to March 8.)

M.S.

GALLERIES

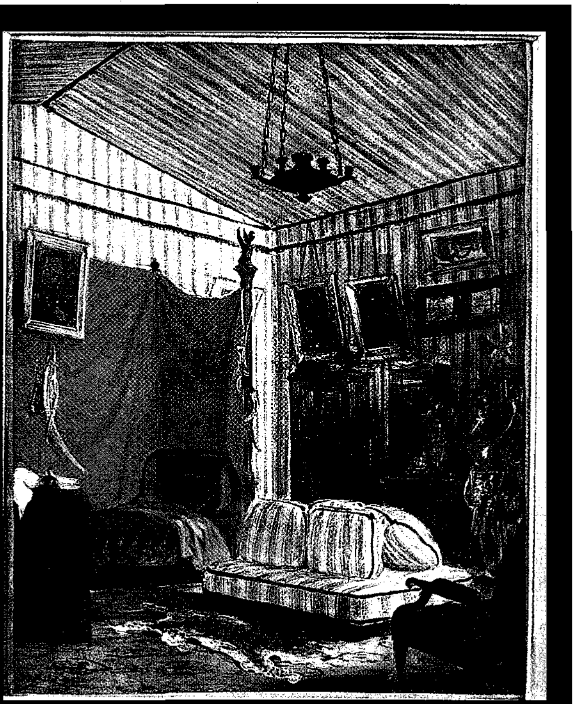
DARK HUMOR OFTEN REQUIRES A COMPELLING narrative to make its point. **Karen Kilimnik** has proved to be one of the wittier allegorists around, fusing fashion, paganism, and the Hamptons into wry observations of contemporary life. Her latest references go further afield: Kate Moss and Communism, ballet, and the paintings of Reynolds and Velázquez. (303 Gallery, 525 West 22nd Street; September 13 to October 25.) In his first show with Marlborough Gallery, **Tom Otterness** offers a darkly humorous take on the world around him, posing his cast-bronze sculptures of animals and people in courtrooms and other improbable, satiric settings. (40 West 57th Street; September 25 to October 25.) Books, hollowed out and filled with tiny narrative paintings and found objects, or book covers, nailed together and painted, are the materials of **Lezley Saar**'s stream-of-consciousness allegories on race, gender, and sexuality. (David Beitzel Gallery, 102 Prince Street; September 9 to October 11.)

Given the examples of Rauschenberg (at the Guggenheim) and Diebenkorn (at the Whitney), one can easily see how "abstraction" has become a catchall for everything from the nonobjective to the nearly recognizable. Even within those extremes, the variations are endless. In the former camp, for instance, are painters like **Cora Cohen,** who pours and brushes paint onto a stretched drop cloth, scrapes it away, then adds it again, a process that often produces inexplicably late-Turneresque colorations (Jason McCoy, 41 East 57th Street; September 10 to November 1); **Michelle Fierro,** who affixes hardened blobs of paint and scraps of paper, hair, and other scavenged materials to her monochromatic canvases (Jack Tilton Gallery, 49 Greene Street; September 3 to 30); and **Sean Scully,** who has described his "floating paintings" of vertical stripes painted on aluminum boxes as "having no beginning nor end, full of an air

CRITIC'S PICK

BY MARK STEVENS

PERSONAL IMPRESSIONS



Eugène Delacroix, *Count de Mornay's Apartment,* 1832–33.

AS THE GERMANS BOMBARDED Paris in 1918, collectors, dealers, and museums vied at auction for one of the greatest collections ever to go on the block—about 5,000 works owned by the painter Edgar Degas (1834–1917). The series of three auctions, hailed at the time as the sale of the century, helped establish the modern collections of the British national museums, vastly enriched the Louvre's holdings, and brought important works to America. At one point, Degas even considered establishing his own museum in which to showcase the remarkable collection.

The Private Collection of Edgar Degas, opening this fall at the Metropolitan Museum of Art, will reunite more than 250 of the French master's paintings, pastels, watercolors, drawings, and prints. The show includes important works by Ingres and Delacroix—whom Degas idolized—and many pictures by his contemporaries, among them Manet, Cézanne, Van Gogh, and Gauguin. Like other artists of the time, Degas took a passionate interest in Japanese prints, which will also be well represented. And he was an important collector of his own work: There will be a room of Degas's Degas.

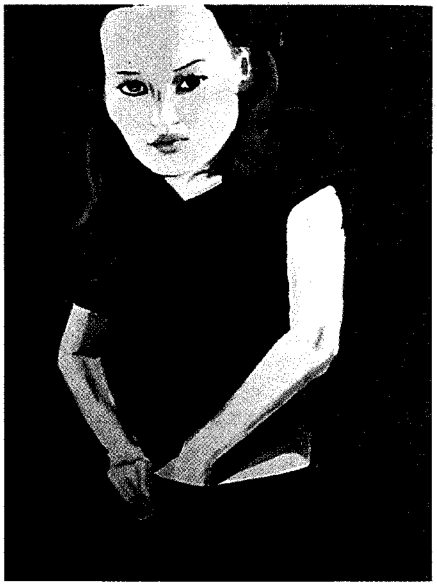
A show of this kind is a lesson in taste. A truly discriminating connoisseur, Degas had a great and catholic eye: While not immune to fashionable obsessions, he almost never bought something of no visual interest. He acquired two paintings by El Greco, for example, when Spanish art was in vogue. Today, we rarely get a chance to see work by an old master like El Greco, who was an inspiration for modern artists, next to the paintings of nineteenth-century Frenchmen. Nor do we get the chance to compare a Japanese print to, say, Gauguin's art. Doing so can give us a lively impression of the play of taste in the nineteenth century.

Of course, Degas's collection also offers us an unusual portrait of the artist himself. Degas had a rich, complex relationship to modernity. A man of doubts as well as enthusiasms, he had a warmer, more conservative feeling for tradition than many of his contemporaries. Following his eye as it ranges over past and present provides an idiosyncratic rather than textbook view of what it means to be modern.

Photograph courtesy of The Metropolitan Museum of Art.

that you can't see but can sense" (Mary Boone Gallery, 745 Fifth Avenue, September 6 to October 16; and Galerie Lelong, 20 West 57th Street, September 9 to November 1). Though ostensibly abstract, **Richmond Burton's** paintings take their netlike structures from crystals, plants, and underwater seascapes (Cheim & Read, 521 West 23rd Street; September 9 to October 11); **Jack Youngerman's** elegant laminated-wood sculptures of twisting planes evoke trees and the human form (Joan T. Washburn Gallery, 20 West 57th Street; September 17 to October 25); and **Tobi Kahn's** paintings simultaneously bring to mind aerial views of landscapes and cell structures (Mary Ryan Gallery, 24 West 57th Street; September 18 to October 18). The line between abstraction and figuration all but disappears in the works of **Susan Rothenberg,** whose latest paintings continue to draw on incidents of her daily life in Galisteo, New Mexico, revealing traces of poker games, animals, and human figures (Sperone Westwater, 142 Greene Street; October 25 to December 13), and **Kiki Smith,** whose glass sculptures, video, and drawings are representational—one sculpture, assembled from pieces of painted glass, is a moon, another is a bird's nest—but are rendered "abstract" through their transparent materials (PaceWildenstein, 142 Greene Street; September 25 to October 25).

Installation cuts the usual broad swath this fall: Sidney Janis Gallery opens with **Rona Pondick's** *tree head room,* an environment of fantasy, fear, and desire in which, among other things, menacing dirt creatures defend the fruit of a cast-aluminum tree. (110 West 57th Street; September 27 to October 25.) Installation via England includes **Gillian Wearing's** *10–16,* seven short 16-mm. films showing adult actors lip-synching to a soundtrack of interviews the artist conducted with children ages 10 to 16 (Jay Gorney Modern Art, 100 Greene Street; September 20 to October 25), and **Dinos and Jake Chapman's** ambitiously bizarre *Six Feet Under,* a mass grave with trees, grass, skulls, and mutated figures (Gagosian Gallery, 136 Wooster Street; September 13 to October 11). The German artist **Rosemarie Trockel** will transform Barbara Gladstone Gallery into a thicket of video monitors showing abstract and narrative fragments culled from nature and contemporary life (515 West 24th Street; September 13 to October 15); **Judy Pfaff's** sprawling but minimal installation *Round Hole Square Peg* will utilize the architecture of André Emmerich Gallery (41 East 57th Street; September 4 to October 4). Less installation than sculpture, **Roni Horn's** *Untitled (Wells)* consists of two blocks of solid blue glass, weighing more than 1,000 pounds each, on the floor of Matthew Marks Gallery (523 West 24th Street; September 13 to November 8).



Karen Kilimnik, *Natalya Tatiana Petrovskaia,* 1996, oil on canvas.

"With Premium Outlet Shopping™ instead of dreaming of designer fashions, I'm wearing them."

If you have impeccable taste and impossible standards, Premium Outlet Shopping is for you. Save 25% to 65% every day on designer labels and name brands. After all, your taste is too expensive to shop anywhere else.

LIBERTY VILLAGE PREMIUM OUTLETS
60 stores ■ Church Street
Flemington, NJ ■ (908) 782-8550
All centers are open daily.

WOODBURY COMMON PREMIUM OUTLETS
150 stores ■ Exit 16, NYS Thruway
Central Valley, NY ■ (914) 928-4000
ShortLine Bus service daily to center.

CLINTON CROSSING PREMIUM OUTLETS
70 stores ■ I-95, Exit 63
Clinton, CT ■ (860) 664-0700
Featuring Off 5th – Saks Fifth Avenue Outlet.

CCG Listed NYSE
www.chelseagca.com

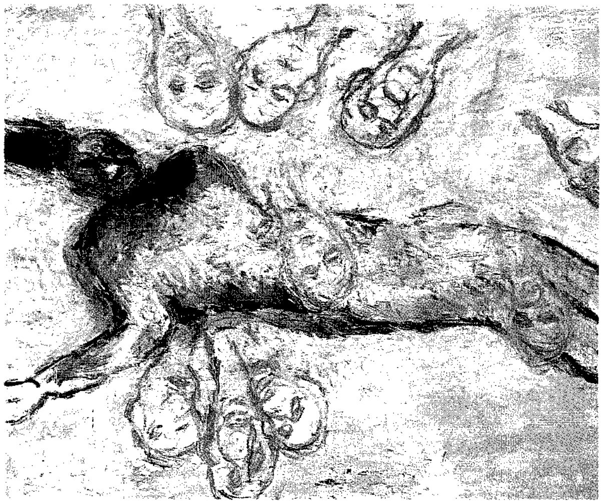
Photograph courtesy of 303 Gallery.

The works of cult figures are more or less confined to 57th Street this fall, among them the paintings of **Bob Thompson** (1937–1966), who borrowed his compositions of figures in landscapes from Poussin, Goya, and Piero della Francesca, then transformed them into exuberant visionary allegories of his own (Michael Rosenfeld Gallery, 24 West 57th Street; September 11 to November 8); works on paper by **Philip Guston** (1913–1980), whose images of men preparing for World War II foreshadow his melancholy hooded figures from the seventies (McKee Gallery, 745 Fifth Avenue, between 57th and 58th Streets; September 12 to October 4); and sculptural objects by **Marcel Broodthaers** (1924–1976), the enigmatic Belgian artist whose work straddled Neo-Dada, Surrealism, Pop Art, installation, and conceptual art (Marian Goodman Gallery, 24 West 57th Street; September 12 to November 1). In addition to the first museum retrospective of the paintings of **Steve Wheeler** (Montclair Art Museum, Montclair, New Jersey; September 30 to January 4), an artist (1912–1992) whose style was a quirky synthesis of Cubism, European modernism, and the flat, all-over designs of Northwest Coast Indian art, a selection of his paintings and works on paper from the thirties and forties will be shown at Snyder Fine Art (20 West 57th Street; September 11 to October 25).

GROUP SHOWS NOT TO BE MISSED

Project Painting LOOKS AT THE STATE of contemporary painting through the works of sixteen artists, among them Matthew Antezzo, Peter Cain, Chuck Close, Ellen Gallagher, Guillermo Kuitca, and Sue Williams (Lehmann Maupin, 39 Greene Street, and Basilico Fine Arts, 26 Wooster Street; September 11 to October 11); **Very Large Array,** the inaugural show for Debs & Co., explores the similarities between scientific and artistic inquiry and practice in the works of 27 artists in all media (529 West 20th Street; September 6 to 27); **Invited** gathers works in various media by seven emerging women artists from New York, Los Angeles, and London (Joseph Helman Gallery, 20 West 57th Street; September 16 to October 25); **Word to Word,** will feature works by William Anastasi, Jacob El Hanani, Barbara Kruger, and other artists who incorporate words in their work (Linda Kirkland Gallery, 504 West 22nd Street; September 13 to October 18); and **The Hansa Gallery (1952–1959) Revisited,** presenting works by Allan Kaprow, Richard Stankiewicz, and other founding members of the Hansa Gallery, one of the most influential of New York's Tenth Street cooperative galleries (Zabriskie Gallery, 41 East 57th Street; September 16–November 1).

E.N.



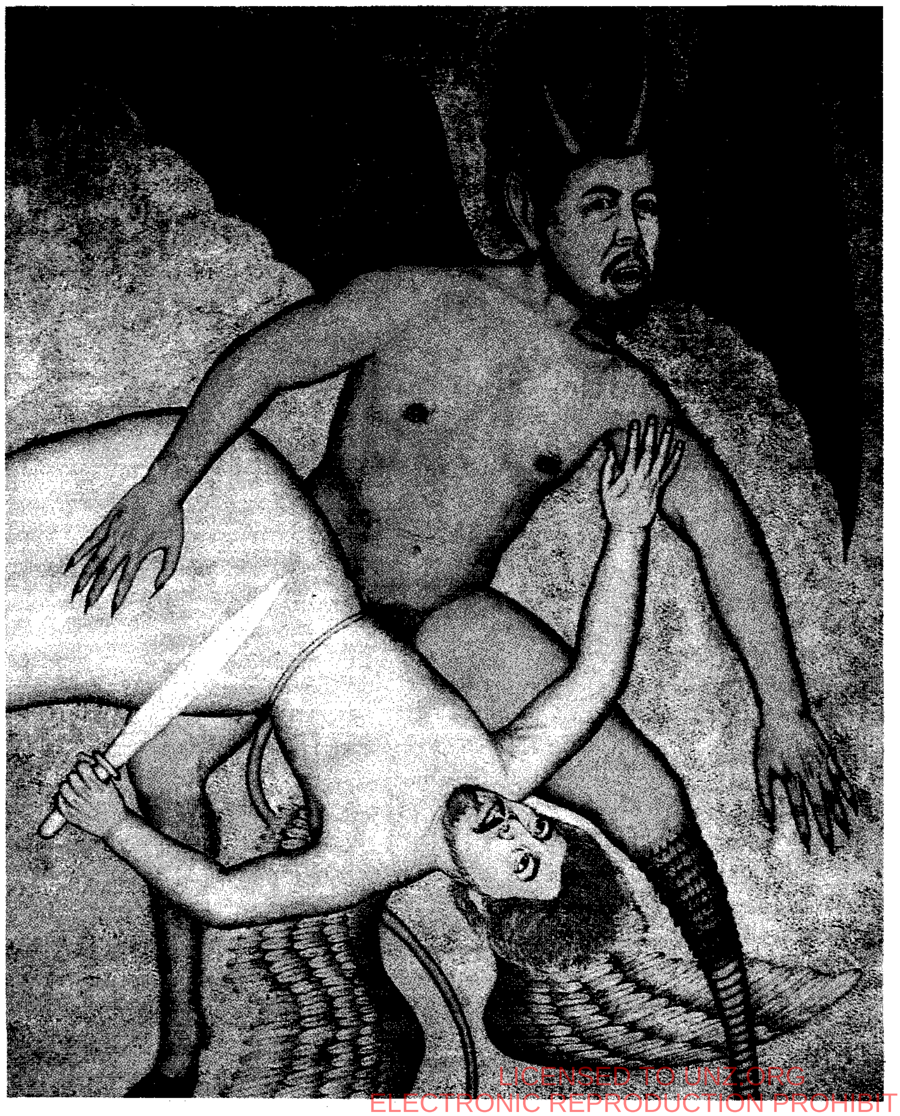
Susan Rothenberg, *Bee Sting*, 1996–97, oil on canvas.

PHOTOGRAPHY

ISOLATED WITHIN A PICTURE FRAME, WORDS AND letters from deteriorating signage became abstract forms in **Aaron Siskind's** photographs, their original meanings eradicated by the camera and the passage of time. *The Fragmentation of Language* traces Siskind's exploration of words, letters, marks, and glyphs from the early forties, when he made his first pictures incorporating language, to his "Tar Series" of the eighties: close-up studies of roads that transformed their gritty surfaces into eloquent calligraphic abstractions. (Robert Mann Gallery, 42 East 76th Street; September 11 to October 18.)

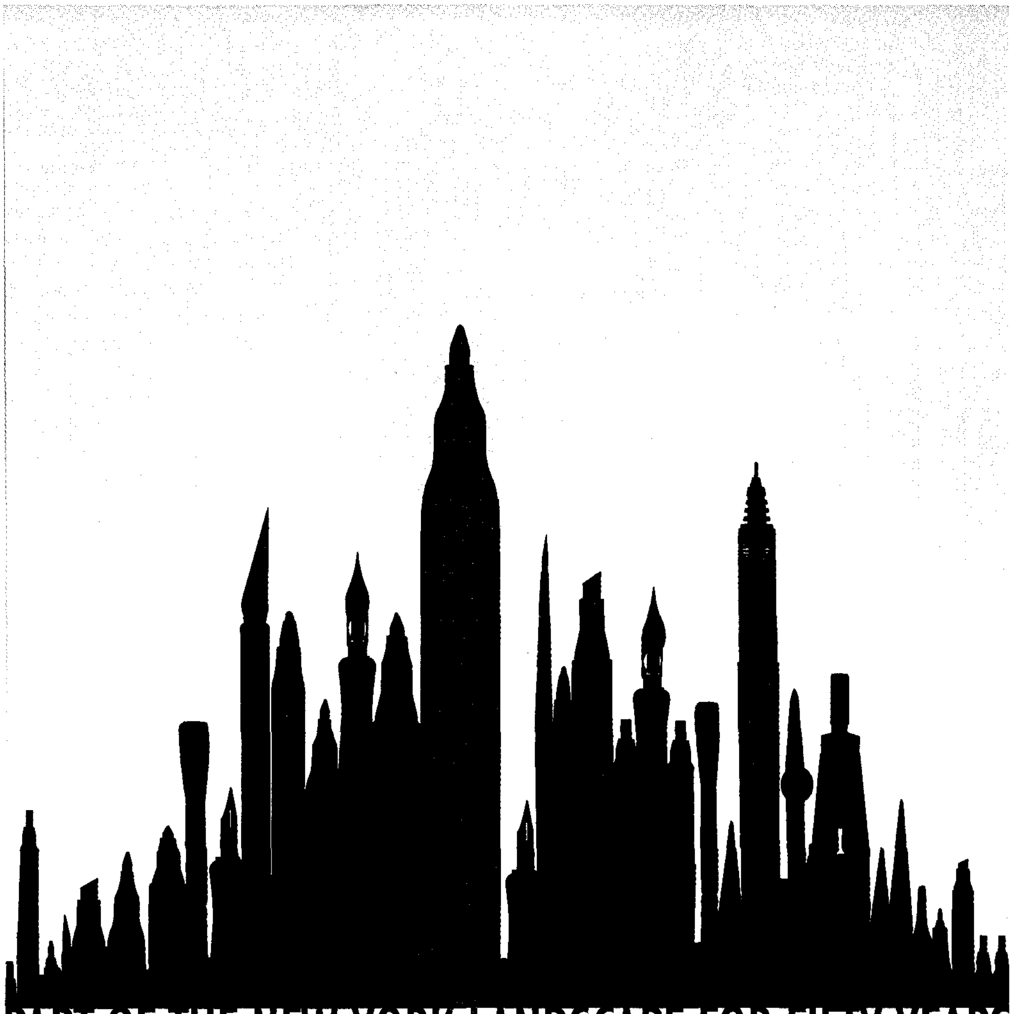
Even without trickery, certain parts of the human anatomy bear striking resemblances to others. **Ann Mandelbaum** pushes this symmetry of nature a few steps further in her photographs—not only are her images of body parts ambiguously composed; their textures are exaggerated through solarization. An aging neck becomes a lunar landscape; two sets of human eyes pressed together suggest some unidentifiable furry creature. (Ubu Gallery, 16 East 78th Street; September 16 to October 25.)

From the time **Sally Mann** began photographing her children twelve years ago, it was clear that she was also conjuring the South's enduring mystique—yards and swimming holes were unmistakably southern, languid backdrops for observing the mysteries of childhood. Ironically, without figures, her



Nahum B. Zenil, *Angel-Demonio* ("Angel-Devil"), 1991, mixed media on paper.

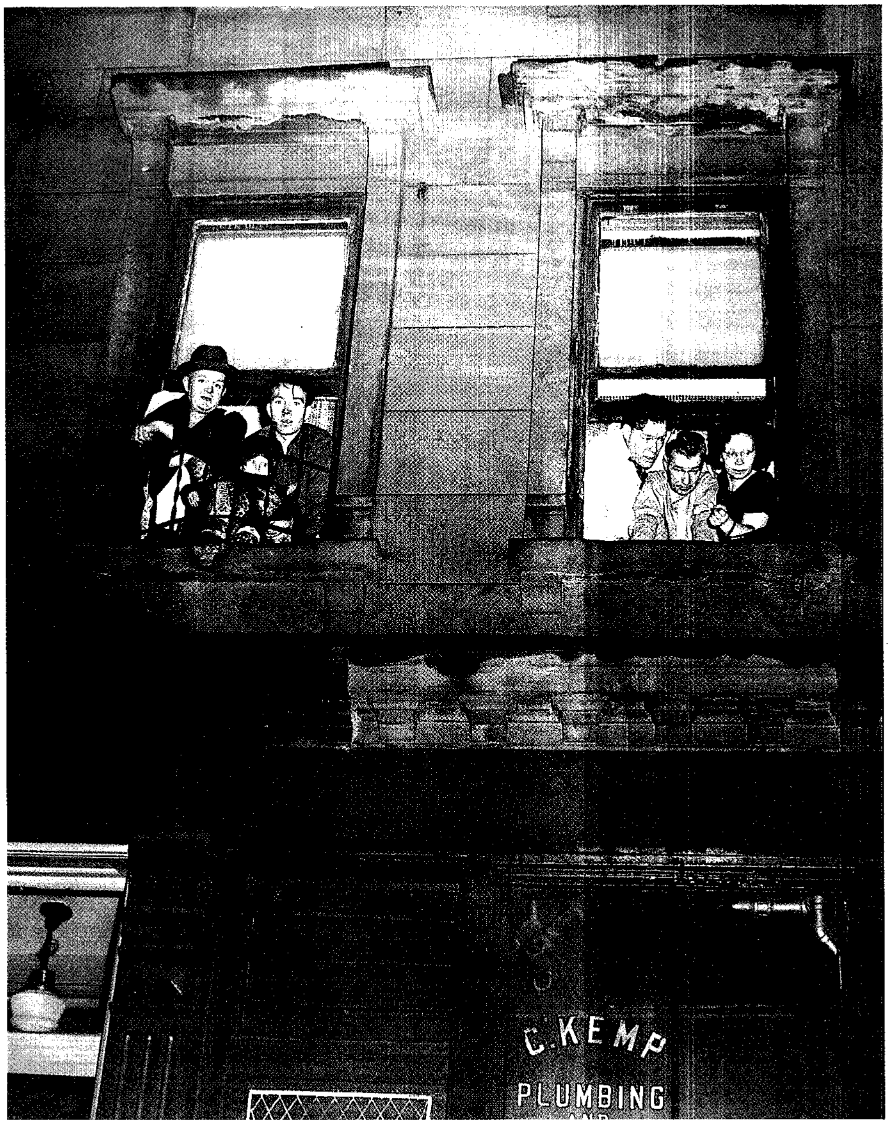
Photographs: top, courtesy of Sperone Westwater; bottom, courtesy of the Grey Art Gallery & Study Center.



PART OF THE NEW YORK LANDSCAPE FOR FIFTY YEARS

From a modest beginning in New York, we've become the largest independent art college in the country.
800 award-winning designers, photographers, video and filmmakers, artists, critics, scholars, poets, playwrights and philosophers comprise the college's faculty.
As of today:
2500 full-time undergraduate students
285 graduate students
4000 continuing education students
It's our 50th Anniversary and we're celebrating all year. Call for a schedule of events.

School of VISUAL ARTS
209 EAST 23rd St., NY, NY 10010-3994 • 1-800-366-7820 • www.schoolofvisualarts.edu



Weegee (Arthur Fellig), ***Murder in Hell's Kitchen,*** **before 1945, gelatin silver print.**

new photographs of landscapes in her native Virginia and neighboring Georgia resonate an eerily human presence, a South always mindful of its ghosts. (Edwynn Houk Gallery, 745 Fifth Avenue; September 25 to November 8.)

Known for his reductive paintings of lemons, flowers, and other icons of domesticity, **Donald Sultan** has picked up a camera to pay homage to the fine cigar: Smoke rings, hazy or graphic but always unpredictable, are the subject of his black-and-white photographs. (Janet Borden, 560 Broadway; September 11 to October 4.)

The rural French landscape is distilled to simple compositions of boulders, fields, trees, ocean, and sky in **Koichiro Kurita's** latest photographs, poetic images that meditate on nature's adaptability and the dichotomy of the permanent and the transitory. (Witkin Gallery, 415 West Broadway; September 3 to October 18.)

A performance artist and a photographer, **Robert Stivers** uses the stage as a metaphor in his photographs of solitary people and animals spotlighted and surrounded by darkness. His luminous images of a crying baby or a looming bear bring to mind such archetypal themes as birth and death and the isolation of the individual. (Yancey Richardson Gallery, 560 Broadway; September 4 to October 11.)

More than many photographers, **Ralph Gibson** has recognized the potential of the book as a means to view images in progression. Howard Greenberg Gallery will present the first gallery exhibition of Gibson's vintage and modern work from his trilogy of dreamlike "photography novels," *The Somnambulist*, *Deja-Vu*, and *Days at Sea*. (120 Wooster Street; September 19 to November 1.)

Somewhat along the lines of *Etant donnés*, Marcel Duchamp's mysterious tableau, but gruesomely funny, the latest of **Gregory Crewdson's** photographic landscape tableaux present the artist as a corpse in various stages of decay, while "hover," an entirely new series in black and white, depicts the fictional goings-on in a mythical suburban subdivision from an aerial perspective. (Luhring Augustine, 130 Prince Street; September 6 to October 4.)

Murders, accidents, disasters—whatever the occasion, Weegee (Arthur Fellig, 1899–1968) was always there first. How he managed it, no one knew; some said it was intuition (it's believed he took his nickname from the Ouija board), others credited his ever-present police radio. But whatever his methods, Weegee's glaring pictures of dead bodies, fires, gawking crowds, and other mayhem made him the quintessential tabloid photographer. Comprising more than 200 images drawn from ICP's Weegee Archive and Collection, **Weegee's World: Life, Death, and the Human Drama** covers the hard-boiled lensman's career from his earliest pictures for Acme Newspictures (1924–35) to the abstract manipulated photography with which he experimented for the last twenty years of his life. (International Center of Photography Midtown, 1133 Avenue of the Americas, at 43rd Street; November 21 to February 22.)

In a career that spanned more than four decades and took him from Amsterdam to Paris and finally to New York, **Erwin Blumenfeld** distinguished himself as one of the world's most innovative fashion photographers. The first comprehensive gallery exhibition of Blumenfeld's *oeuvre* traces its development from his early Dada experiments of the twenties to his fashion work of the forties and fifties. (James Danziger Gallery, 130 Prince Street; October 28 to December 6.)

Fans, scrim-covered lights, that box—shot by **Francesco Scavullo,** even Martha Mitchell could pass for a *Cosmo* girl. And we'll never forget that book of before-and-after close-ups of Lee Radziwill, Margaux Hemingway, and other female celebrities. But who knew he'd been taking pictures since the *forties*? Time flies: A 50-year retrospective of portraits and fashion work by the wizard of soft lighting and mussed hair is on its way. (Staley-Wise, 560 Broadway, at Prince; October 10 to November 1.)

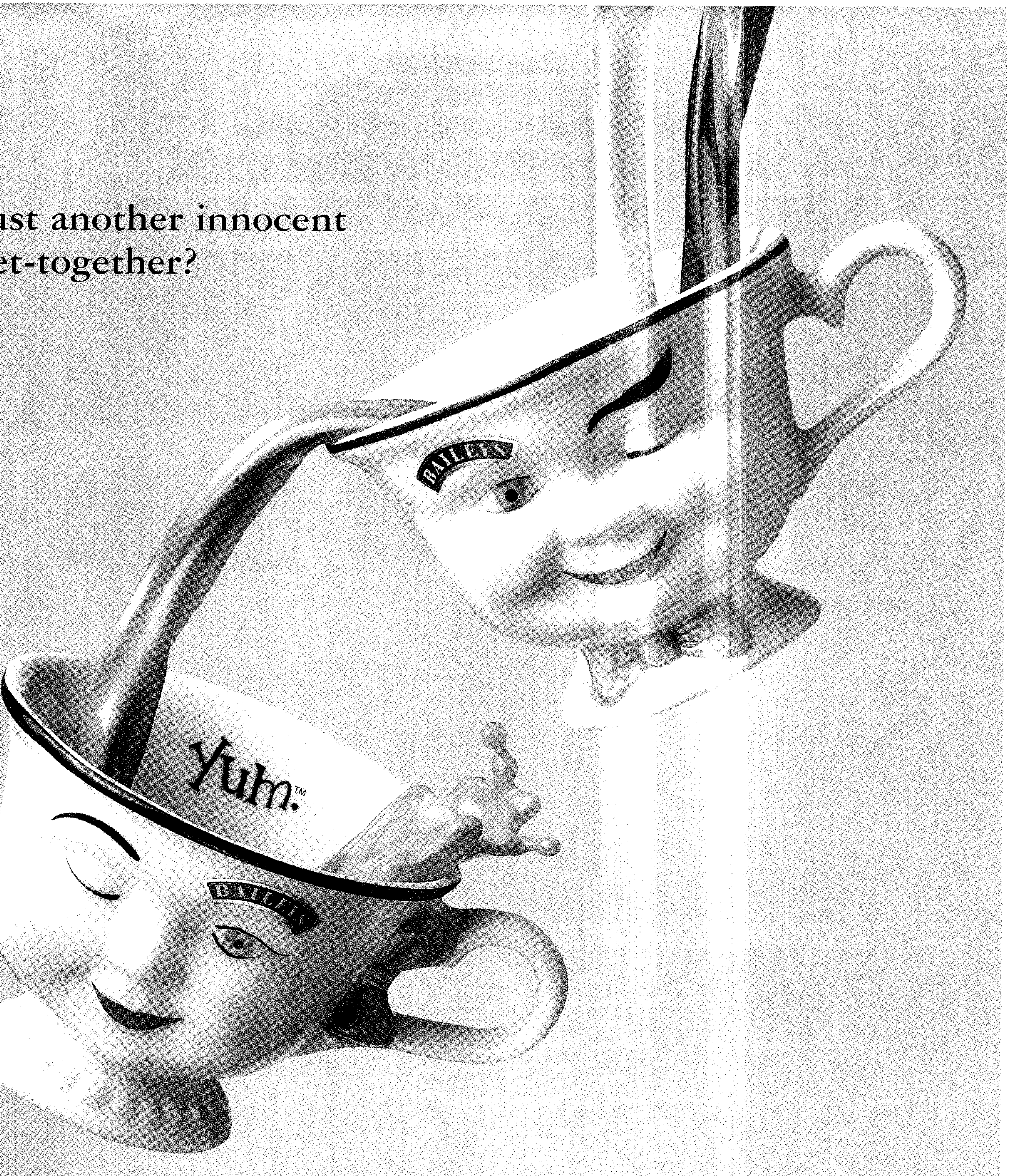
Tseng Kwong Chi's photographs of Keith Haring, the East Village, and the Mudd Club offer an insider's perspective of the eighties downtown art-and-club scene. They're accompanied by light boxes depicting Haring at work in the subways and a portrait of Bill T. Jones painted by Haring. (Julie Saul Gallery, 560 Broadway, at Prince Street; September 10 to October 11.)

Laurence Miller Gallery opens the season with the first U.S. exhibition of large-scale color prints by **Stéphane Couturier,** a French photographer whose close-up, frontal images of construction sites in Berlin and Paris challenge the viewer to identify the layers of history within each excavation. (138 Spring Street; September 4 to October 18.)

For the past fifteen years, **Jan Staller** has been photographing landscapes altered by human activity, using lighting, color, framing, and scale to transform incidental placements of materials at construction, military, and industrial sites into otherworldly images that suggest earthworks and other monumental sculptures. Aperture will show photographs from his second and latest book, *On Planet Earth: Travels in an Unfamiliar Land,* with an original story by Luc Sante ($40; Aperture). (Burden Gallery, 20 East 23rd Street; September 11 to November 1.) **E.N.**

Photograph by Weegee, courtesy of the International Center of Photography.

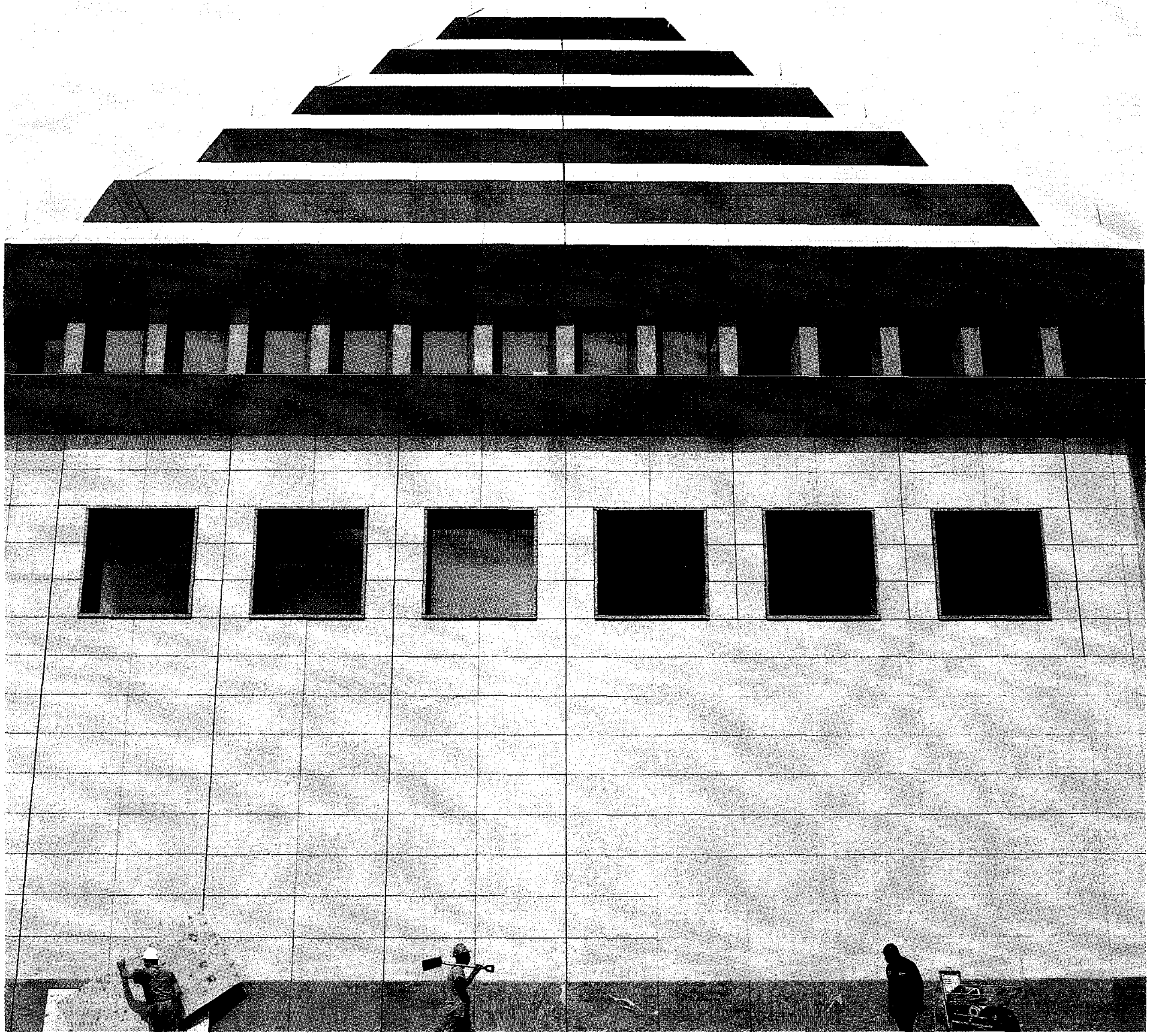
Just another innocent get-together?



BAILEYS® & COFFEE
The Original.

(With a little BAILEYS, your cups and your coffee will never be the same again.)
These limited-edition BAILEYS coffee cups are available for $14.95 per set, plus shipping and handling (while supplies last).
Also ask about our other limited-edition accessory collectables.
To order, call 1-800-221-6422 (Catalog: BLE96, Promo: BA37/Item #1A).

©1997 Imported by The Paddington Corporation, Fort Lee, N.J.
Baileys Original Irish Cream® Liqueur 17% Alc. by Vol.
www.baileys.com



TOKYO ROOM
NEWARK
FALL PREVIEW
ACHILLE CASTIGLIONI
THERE IS HOPE FOR YOUR FUTURE
MOMA
HOLOCAUST MEMORIAL

ARCHITECTURE

PRUDENTIAL HALL
BARTON MYERS
PORTUGUESE MOSAIC
SELLA STOOL
NJPAC
BATTERY PARK CITY
ARCO LAMP

NEVER FORGET

BY KARRIE JACOBS

Battery Park City is gradually outgrowing the look of a place that has sprung directly from an architect's rendering and into reality. In particular, the stretch of waterfront park at the south end of the development has, in the past year, acquired an oddball mix of artworks, architectural follies, and monuments that, while not entirely successful on a case-by-case basis, collectively form a pleasingly curious landscape. The most peculiar little building—and, in a way, the most deceptive

PHOTOGRAPH BY WARREN SALOWE

Somber: The Museum of Jewish Heritage—A Living Memorial to the Holocaust embodies much of the history recalled inside, but the collection itself is wider-ranging.

one—is the **Museum of Jewish Heritage—A Living Memorial to the Holocaust,** which opens September 15.

A gray granite hexagon, the museum-memorial rises from a patch of land just below the tranquil enclave of South Cove, and with its somber exterior, it has a look that is distinctly funereal. The building appears to be oblivious to the glorious water view, snubbing the harbor's most potent symbols, the Statue of Liberty and Ellis Island. On casual inspection, it's hard to know what a structure that quite clearly speaks the language of death—a mausoleum—is doing amid the Rollerbladers, joggers, and sunbathers at New York's answer to Venice Beach.

Of course, a somber quality is expected from a building that exists to remind people of Nazi crimes. But some of this building's chill is characteristic of the architect, Kevin Roche of Kevin Roche John Dinkeloo and Associates. Roche's firm is responsible for all the wings added to the Metropolitan Museum since the late sixties, including the cavernous hall that houses the Temple of Dendur. Roche brings to Battery Park City the goose-bump-inducing qualities he mastered when he designed the big granite room for the displaced Egyptian ruin.

"It isn't just another thing to design," says Roche of the museum-memorial. "It carries an enormous emotional burden."

The architect chose a hexagonal form, with six windows on each face and six wedding-cake tiers rising skyward, commemorating the 6 million Jews who died in the Holocaust and alluding to the six-pointed Star of David. No one who looks at this building could deny that the architect approached his task with the requisite gravity. And yet the message conveyed by the building's exterior is somewhat different from the museum's actual mission.

David Altshuler, director of the museum, explains that visitors, upon entering the building, will encounter two inscriptions carved in granite. One says REMEMBER . . . NEVER FORGET. It comes from the book of Deuteronomy and refers to the Exodus from Egypt. The second says THERE IS HOPE FOR YOUR FUTURE, a promise from the prophet Jeremiah upon the destruction of the temple in Jerusalem. Memory *and* hope—these are the two themes of the building with two names and two purposes: living memorial and heritage museum. Unlike the Holocaust Museum in Washington, D.C., this institution does not only deal with the genocide perpetrated by the Nazis but traces the history of the Jewish people throughout the twentieth century. In other words, the story told within is not quite as sorrowful as the building's exterior suggests.

SOME OF THE MOST INTERESTING DISCUSSIONS YOU'LL EVER HAVE WITH STRANGERS.

At the Cantor Film Center, located in the heart of Greenwich Village, you'll find a fascinating and informative series of interviews and discussions on a variety of cultural, social and political topics from some of today's most interesting and influential people.

THE CANTOR FILM CENTER PROUDLY PRESENTS:

Screenwriters Speak about Screenwriting
Tues. 6:10-8:10 p.m.
Sept. 23 - Oct. 14 (4 sessions)

New Yorkers Making a Difference
Thurs. 6:10-7:30 p.m.
Oct. 9-26 (3 sessions)

The Business of Showbusiness
Tues. 6:10-8:10 p.m.
Oct. 21 - Nov. 11 (4 sessions)

The Making of a President: A Conversation with Dick Morris
Tues. 7-8:30 p.m., Oct. 21

Museums in the 21st Century
Thurs. 6:10-7:30 p.m.,
Oct. 30 - Nov. 20 (3 sessions)

For more information just call 212-998-7130 or fax your name and address to 212-995-4293. Or send in the coupon below.

School of Continuing Education, New York University, 48 Cooper Square, Room 203, New York, NY 10003

Please send me more information on your Cantor Film Center.

Name ______________ NY40
Address ______________
City/State/Zip ______________
E-mail Address ______________

NYU is an affirmative action/equal opportunity institution.
©1997 NYU School of Continuing Education

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
SCHOOL OF CONTINUING EDUCATION

CATAMOUNT

CAFÉ

Extraordinary dining
Fine wine - dancing
in a streamside, mountain forest setting

The Resort at Catskill Corners

RT. 28 MT. TREMPER, NY
(914) 688-7900

ARCHITECTURE

The architect also had a dual mission. Beyond designing a memorial, Roche had to fashion an interior structure that would lend itself to telling a single, more or less linear story. While this museum is not as deterministic as the Guggenheim, Altshuler believes the building "has a natural flow to it." Visitors will be greeted by a multimedia presentation on a 30-foot-high screen, a beginner's guide to Jewish history told, says Altshuler, "in the voice of the museum, which is a personal voice, people talking about history which happened to them."

THE FIRST FLOOR IS A TOUR OF JEWISH PRACtice and culture in Europe during the first decades of the century, and it concludes with a four-sided display topped with a quartet of TV monitors, on which talking heads present post–World War I Jewish views of the future: Zionism, socialism, Orthodoxy, and liberalism. The idea is to demonstrate that Jewish thought is by no means homogeneous and also to show the optimism and forward thinking of the Jews after World War I.

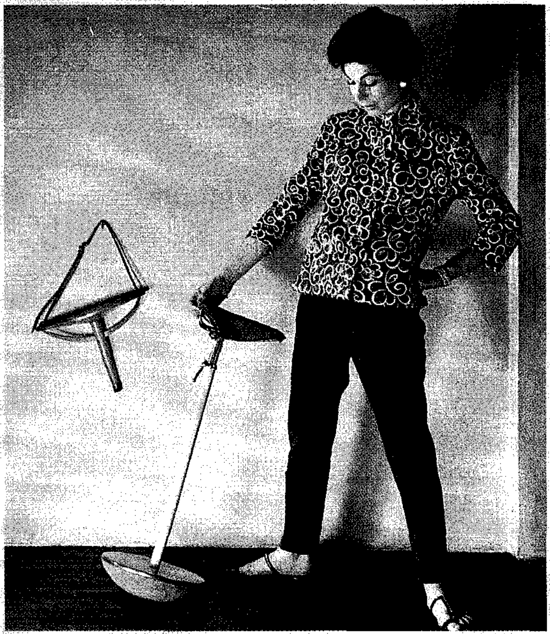
On the second floor, visitors learn that the high hopes Jewish intellectuals had for the twentieth century were badly misplaced. The second floor is, of course, devoted to the Holocaust. The museum has been amassing a collection of videotaped oral histories on its own and in cooperation with Steven Spielberg's immense effort to record the memories of all the Holocaust survivors he can find. Altshuler says that the museum's staff has been working for eleven years to "preserve material that's in private hands, that may go intestate and into the Dumpster." The collection's treasures include a hand-painted canvas wall for a *sukkah* showing detailed scenes of Jewish life in Hungary during the twenties and thirties, and snapshots taken on the voyage of the *St. Louis*, the refugee ship that in 1939 was carrying Jews to safety in Cuba only to be turned away and sent back to Europe, where most of its passengers perished in the death camps.

The second floor ends with stories of how survivors tried to put their lives together after the war, searching for the remnants of their families, starting new ones. Again, visitors ride the escalator to a new era, a floor containing an account of Judaism in the 50 years since the war. Naturally, the story's finale is also coordinated with the museum's architecture. Under the skylight that forms the eye of the hexagon, as if bathed in heavenly light, is a Czech Torah that was plundered by the Nazis and eventually rescued by a British organization. It will be surrounded by sixteen glowing, three-dimensional collages of images and artifacts made with a new process called PHSCologram, a technique that combines photography, holography, sculpture, and computer graphics.

On the museum's top floor, carefully framed by windows, are views of the Statue of Liberty and Ellis Island. The landmarks will play cameo roles in the narrative's final chapter as if they were two more holograms, floating in imaginary space. So, as it turns out, the building that's an icy memorial on the outside and a somewhat warmer museum on the inside isn't completely estranged from its waterfront setting.

DESIGN FOR LIVING

MAGIC FROM THE MUNDANE



Object lesson: Achille Castiglioni's Sella (saddle) stool.

'A SMALL, NERVOUS MAN who lives for design." That's how Paola Antonelli, associate curator in the Museum of Modern Art's Department of Architecture & Design, describes **Achille Castiglioni.** The 79-year-old Italian architect and designer's conception of everyday objects—light switches, bathroom fixtures, vacuum cleaners—might make him the Italian equivalent of Henry Dreyfuss (American designer of thermostats and tractors), except that Castiglioni's objects are often a little odd, subverting functionalism's smooth lines with jokes told from a handyman's point of view. For instance, his 1962 Arco lamp (designed with his brother, Pier Giacomo) is a shiny stainless-steel bowl suspended from an eight-foot-long telescoping arced pole. The lamp has a carefully positioned hole through its marble base, according to Antonelli, so a broomstick can be inserted, allowing two people to carry the gangly thing with relative ease. The highlight of Castiglioni's first American museum retrospective (opening at MOMA October 16) is likely to be the reconstructions of three interiors by the designer, period rooms from 1957, 1965, and 1984. Castiglioni's 1984 Tokyo room, the most seductive of the three, is inspired by Japan but crafted for the convenience of Europeans: Little round tables, arranged in a semicircle, are paired with Castiglioni's Primate upholstered stools, which allow Europeans to appear to kneel during dinner like their Asian counterparts but actually rest their weight on a cleverly suspended seat. Antonelli allows visitors to touch some of the objects on display, a breakthrough for MOMA, where design objects are generally accorded the reverence of religious icons. Also in violation of the MOMA doctrine of cool, Antonelli will accompany some of the objects with illustrations intended to lend warmth and meaning to Castiglioni's more quotidian works, such as a light switch now ubiquitous throughout Italy: "What he put a lot of work into was the sound," Antonelli explains. "The click had to be a perfect click." **K.J.**

Photograph courtesy of Studio Castiglioni.

CONCERTO FOR CITY VOICES

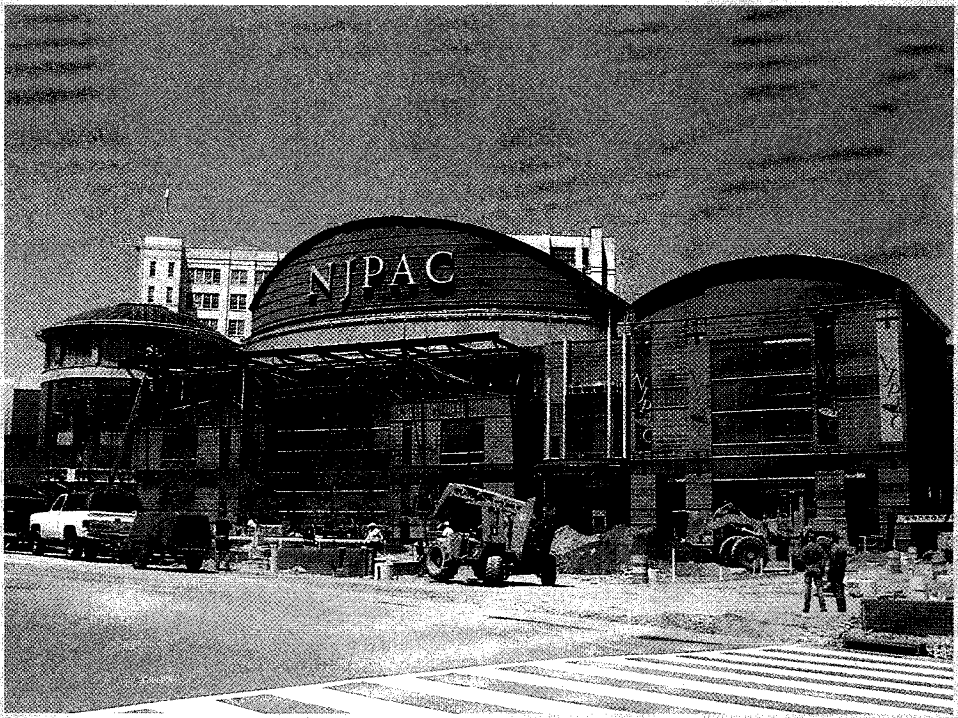
FROM THE WINDOWS OF THE PATH train, as it crosses the Passaic River en route to Newark's Penn Station, you can see the **New Jersey Performing Arts Center** (NJPAC) near the waterfront, looking almost as if it had always been there. "What this city didn't need was a Sydney Opera House," declares Lawrence P. Goldman, the president and CEO of the NJPAC. Indeed, the approach that Los Angeles–based architect Barton Myers took was deliberately non-iconic and unmonumental. As a result, NJPAC succeeds in doing what no new building in Newark (with the possible exception of Michael Graves's 1989 expansion of the Newark Museum) has done since the riots of 1967: It relates to the street as if Newark were a regular city.

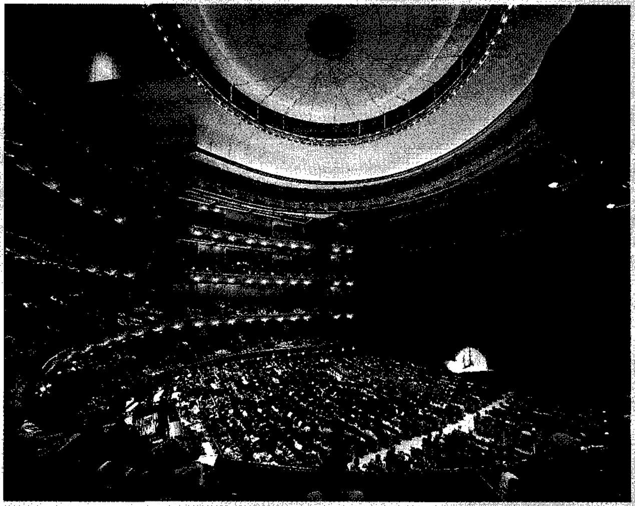
Understand that downtown Newark is dominated by a cluster of reflective office towers connected to the train station by enclosed footbridges and perched atop parking garages, buildings that are turned completely inward, away from the dangers, real and imagined, of the streets. NJPAC, by contrast, is built of warm red brick that recalls the city's industrial heritage, and glass that actually allows passersby to see inside. It's a cluster of seven spaces housing two theaters, rehearsal rooms, and a variety of restaurants and bars. The saddle-shaped central section that holds the 2,750-seat Prudential Hall looks more like an old-fashioned college gymnasium, approachable and easygoing, than like a temple of high culture.

Goldman's hope is that NJPAC will end Newark's 30 years of isolation and help reestablish linkages between the city and the suburban towns that surround it. Of the center's $165 million in funding, about $40 million came from private donors, including New Jersey's major corporations, such as Chubb, Merck, and Prudential. NJPAC board meetings brought Newark's political leaders together with New Jersey's corporate leaders, in some cases for the first time.

The center's educational programs, begun years before the building was completed, involve both city and suburban children. And the most interesting programming choices are calculated to help heal cultural rifts even within the city's boundaries. The October 19 debut concert at Prudential Hall by Itzhak Perlman will be followed closely, on October 23, with a performance by Cesaria Evora, a Portuguese-speaking singer from the Cape Verde Islands. The concert is part of a festival that uses the music and dance of Portuguese-speaking performers from former colonies to mitigate the estrangement between Newark's large Portuguese community, situated mainly in Newark's Ironbound district, and the city's African-American majority.

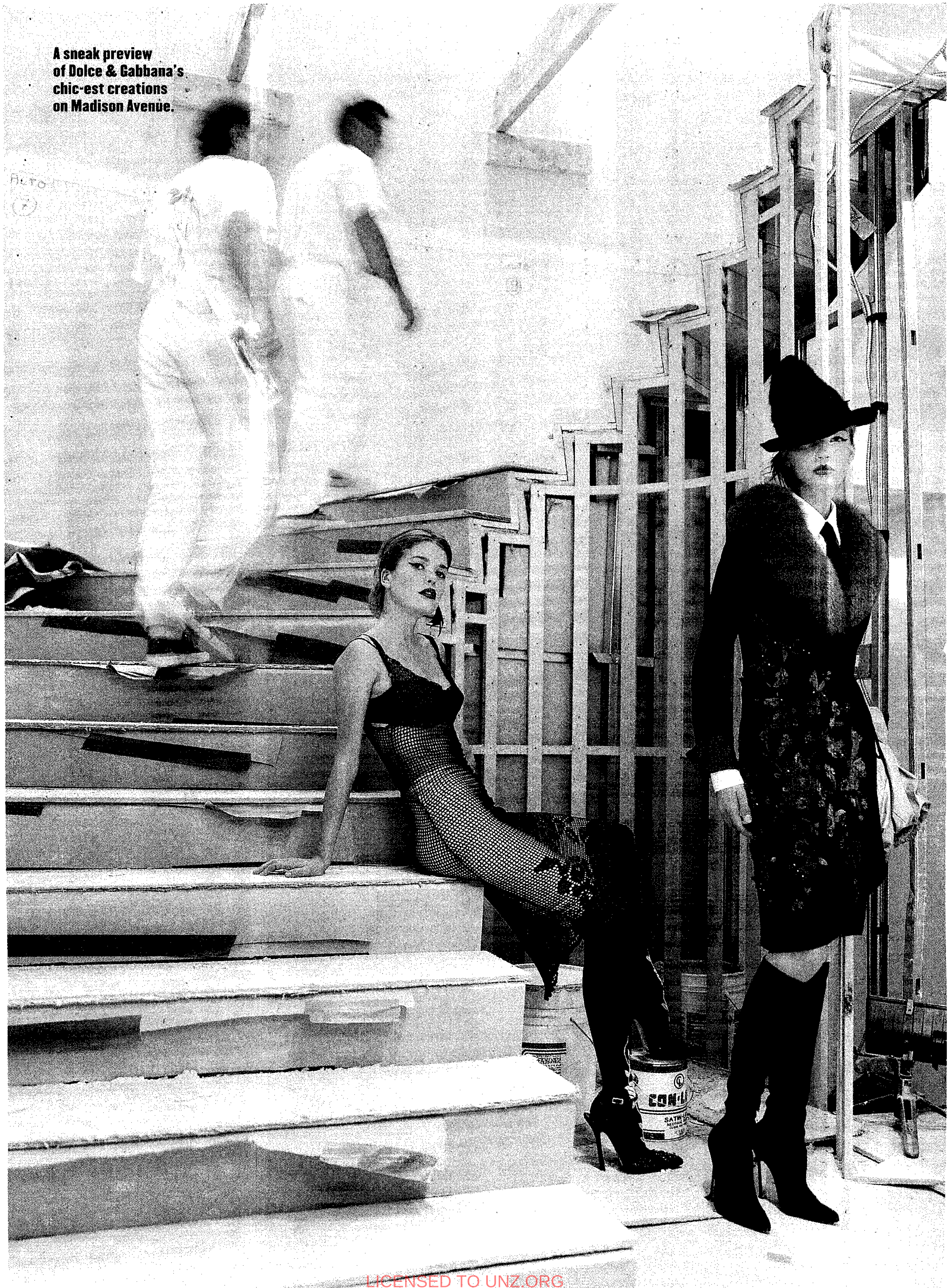
And, in case anyone misses NJPAC's multicultural message, the complex's outdoor dining terrace is paved in a traditional Portuguese mosaic, while the bathrooms are tiled in a color scheme lifted from kente cloth. **K.J.**





Newark's arts center, top, and Prudential Hall, its biggest space.

Photographs: top, Melabee Miller; bottom, Jeff Goldberg/Esto.



A sneak preview
of Dolce & Gabbana's
chic-est creations
on Madison Avenue.

LA DOLCE VITA

BY ONDINE COHANE & SARAH BERNARD

LAST YEAR, A SWARM OF HIGH-FASHION boutiques descended on Madison Avenue, their names emblazoned on storefronts that look like giant billboards. Now that Armani, Prada, and Versace have successfully charted the New York waters, Dolce & Gabbana qualifies for this season's main event by taking the plunge and opening two much-anticipated shops: **Dolce & Gabbana** (825 Madison Avenue, near 68th Street) on Madison and **D&G** (434 West Broadway, near Prince Street) in SoHo. Virtually free of competition for the new-season spotlight, the Dolce & Gabbana flagship is a mixture of the baroque and the modern. Lavish details—spazzolato pillars painted by artisans brought over from Italy, limestone floors, large glass windows, a grand staircase, maroon velvet panels, and gilded mirrors—show off the Sicilian-inspired, haute-tart apparel. The name already has household cachet with devoted luminaries like Madonna, Liv Tyler, and Demi Moore, but with a Madison Avenue anchor, Dolce & Gabbana is set to invade the consciousness of the city's power elite. New Yorkers will finally have easy access to the complete men's and women's collections—tailored three-piece pinstripe suits, tight-bodiced chiffon asymmetrical dresses, knee-length jackets. Up on the second floor, Florentine architect Claudio Nardi has designed a Sicilian garden with terra-cotta pots, poplars, and cacti. A special fitting room is reserved for couples shopping and changing together (how Italian). For Dolce & Gabbana devotees looking for something less expensive or something more casual—you know, something to throw on for lunch at Balthazar—D&G houses the pair's second collection. Heavy on eighties glam, the store hits the *Vogue*-editrix-by-day-club-kid-by-night demographic.

PHOTOGRAPH BY JAMES SMOLKA

D&G
SCOOP
SEAN
KATE SPADE EXPANDS
FALL PREVIEW
FUR-COLLARED COATS
GUESS? AGAIN
FLATWARE
JUSSARA LEE
CESARE PACIOTTI
BULGARI
THE DUKE AND DUCHESS OF WINDSOR
SHOPPING
TOCCA
CHINOISERIE
INTERACTIVE JEANS
ZEBRA-STRIPED
L'OCCITANE
SPIKE-HEELED BOOTS
HELMUT LANG
POLO
MIKASA HOME STORE
SHANGHAI TANG
ATSURO TAYAMA
SERGIO ROSSI
MARGIE TSAI
DOLCE & GABBANA
MARC JACOBS

SHOPPING PREVIEW

UPTOWN

Scoop, GROUND ZERO FOR DOWNTOWN CHIC, will be building on the success of its Spring Street store when it opens another location uptown in early November at 1275 Third Avenue (at 74th Street). Those well-versed in the It-list of up-and-coming designers and their already-there precursors—Daryl K, Theory, Tocca, Jill Stuart, Mark Eisen, and DKNY—will now find all of their favorites uptown, as well as new additions like Diane von Furstenberg's signature wrap dresses and her resort line. The bastion of Italian luxury, **Bulgari,** reopens its flagship store in mid-September (730 Fifth Avenue at 57th Street). On its newly added second floor, weary shoppers can refuel on shots of espresso at a café while viewing Bulgari's sumptuous accessories, including scarves, ties, leather goods, and eventually eyewear. Another Italian institution, **Sergio Rossi** (835 Madison Avenue, near 70th Street), has just made his handcrafted footwear available to uptown clientele. Rossi's shoes are shipped straight from a production center based in Italy that Rossi has personally overseen for 40 years.

Polo opens its very first Purple Label store at Barneys in early September, taking up a full floor of the super-lush uptown purveyor. Ralph Lauren's top-line collection for men features knit shirts, suits, and coats in the softest of luxe fabrics—cashmere-and-silk turtlenecks and suede shirts seem particularly well suited for those accustomed to being pampered. **Thomas Pink,** a British shirt-and-tie boutique on London's Jermyn Street, will open its doors at 520 Madison Avenue (at 53rd Street) in early September. The store will offer one-stop shopping for luxury dress shirts, four labels for men and two for women. For dresswear to sportswear, even for boys, **Gant U.S.A.** is opening November 12 at 645 Fifth Avenue (near 52nd Street). For this season's must-have aggro-chic leather accessories like spike-heel boots, **Cesare Paciotti** is opening its own duplex store and showroom at 833 Madison Avenue (near 69th Street).

In his quest to bring authentic Chinese culture to the front lines of style, Hong Kong's rags-to-riches retail tycoon David Tang will open the first **Shanghai Tang** store outside Asia, at 667 Madison Avenue (at 61st Street), on November 21. The 12,000-square-foot space will feature contemporary chinoiserie fashion—long Chinese dresses, mandarin-collar jackets, even made-to-order designs from its Imperial Tailors department, as well as accessories, home furnishings, and gifts. In early 1998, a restaurant modeled after Tang's Hong Kong China Club will open on the store's second floor.

DOWNTOWN

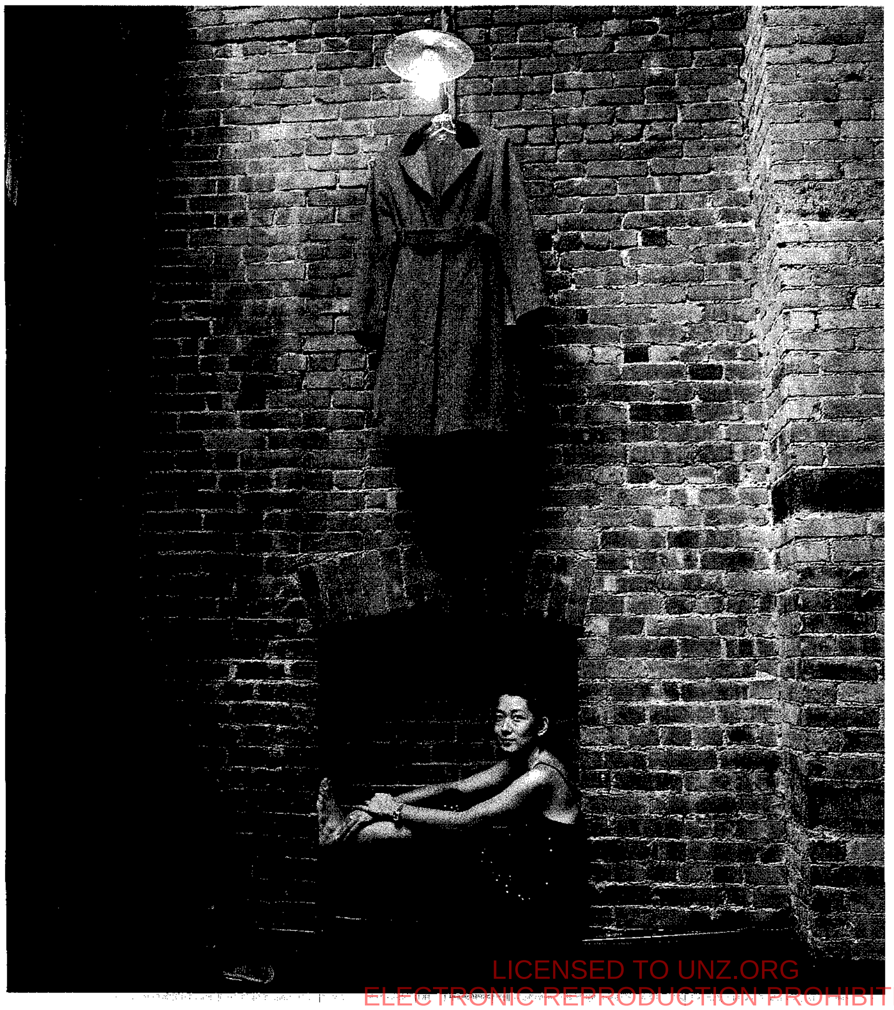
Jussara Lee, AN ESTABLISHED DESIGNER ON THE downtown scene, opened her first store this month. Known for sophisticated suits and pants and barely-there tank tops and dresses, Lee has been selling her clothing for years at style-conscious vendors like Big Drop, Barneys, and Intermix. Now she brings her wares to 125 Greene Street, using an architectural backdrop that she says is modeled after a nineteenth-century Brazilian farm. Just a year after opening her first store downtown, handbag czarina **Kate Spade** has already outgrown her cozy Thompson Street locale. Moving from a 400-square-foot shop to a space three times that size, the new Kate Spade (454 Broome Street) will offer a clothing line (gingham shirts, sweaters, raincoats, and scarves), vintage watches, pajamas, and select jewelry, in addition to her immediately recognizable signature bags.

Marie-Anne Oudejans brought dress doyenne **Tocca** (161 Mercer Street) to SoHo the last week in August. Fashion darlings in London and Tokyo (where Oudejans first opened a store), her dresses come in colorful and romantic styles that contrast sharply with the black creations of her neighborhood counterparts. Meanwhile, **Sean** (132 Thompson Street) offers men an assortment of sweaters, pants, shirts, and suits that show off an attention to detail. After discovering Emile Lafaurie's boutique in Paris, Sean Cassidy left his marketing job to open an equivalent space in New York.

If you are in search of new design accoutrements, **Cristina Modern** (153 Wooster Street) houses chairs, tables, sofas, benches, and bookcases that are reproductions of classic designs by such masters as Mies van der Rohe, Alvar Aalto, Le Corbusier, and Vladimir Kagan. Displayed in a 4,500-square-foot space, most of the items come in earthy browns, rusts, and beiges.

Costume National (108 Wooster Street), a big favorite at Barneys and Charivari with the fashion-conscious, opens its first American store in mid-September. Its Italian designer, Ennio Capasa, brings his entire men's and women's collections (including chic three-quarter-length black coats), men's and women's footwear, and accessories to this huge open space in his quest to cater to his urban followers.

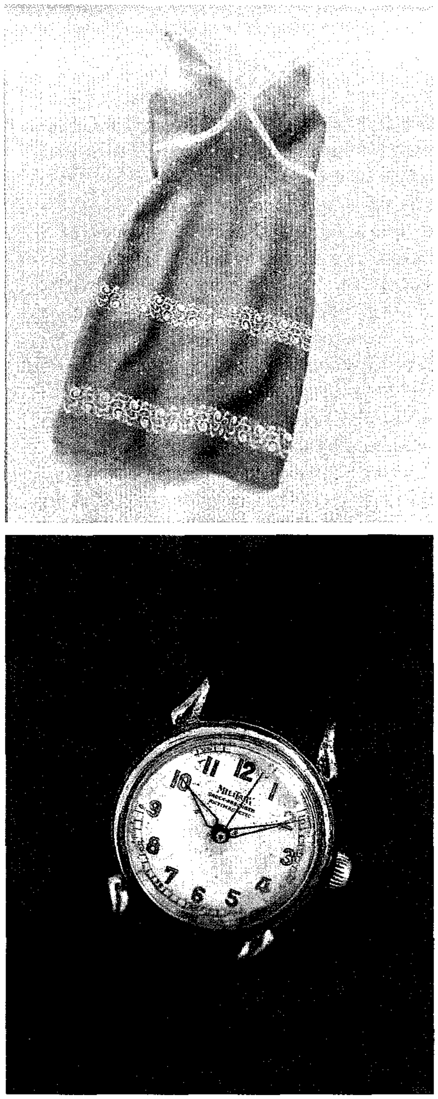
After a yearlong search for the perfect, understated location to showcase his sleek, patterned tube tops and indigo velvet shift dresses, **Atsuro Tayama,** one of Japan's heavy-hitting fashion celebrities, is opening his first U.S. outpost on September 12 at 120 Wooster Street. The 2,500-square-foot store's minimalist style, familiar to those who know



Downtown diva Jussara Lee opens her own relatively rustic SoHo boutique.

Photograph by Kenneth Chen.

Previous page: hair by Laura de Leon for The Beauty Club. Makeup by Tracy Murphy. Models: left, Jessi MacDonald/Next; right,

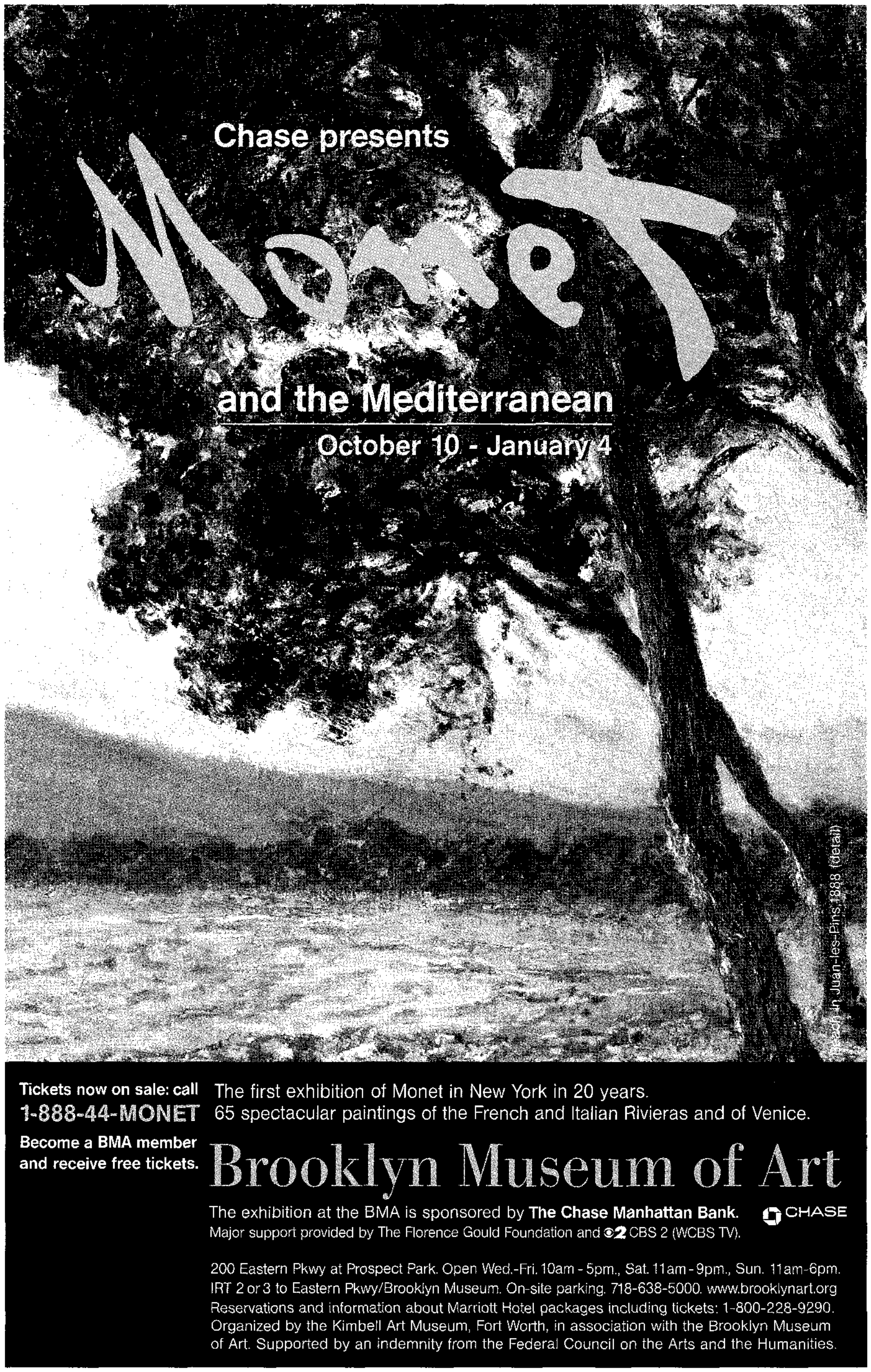


A trendy signature Tocca party dress; a vintage watch from Kate Spade's new store.

Tayama's Paris salon, even has skylights that channel natural light into the basement level's wholesale division and showroom via a glass-brick floor. Two lines of his women's apparel will be carried: the signature Atsuro Tayama collection and his diffusion line, Indivi.

No more wading through the racks at Barneys or Bergdorf's. **Marc Jacobs** has finally opened his much-anticipated independent shop (this time for real, after a year's delay) at 163 Mercer Street. Behind a garage door and cutout windows, you'll find Jacobs's ready-to-wear men's and women's collections. With merchandise ranging from $100 leather gift boxes to a $20,000 piece of jewelry, both designed by Jacobs, those classic cashmere sweaters for $750 to $1,400 seem practically reasonable.

Margie Tsai, a contemporary young designer and Parsons grad who's worked with Donna Karan and Vivienne Tam, is opening her first boutique, at 4B Prince Street, on September 2. As you pose in front of the mirror, be careful what you discard—the designer will be on the premises to get immediate feedback, as the space will double as her studio. Her fall line includes hand-painted organza shirts as well as



Chase presents
Monet
and the Mediterranean
October 10 - January 4

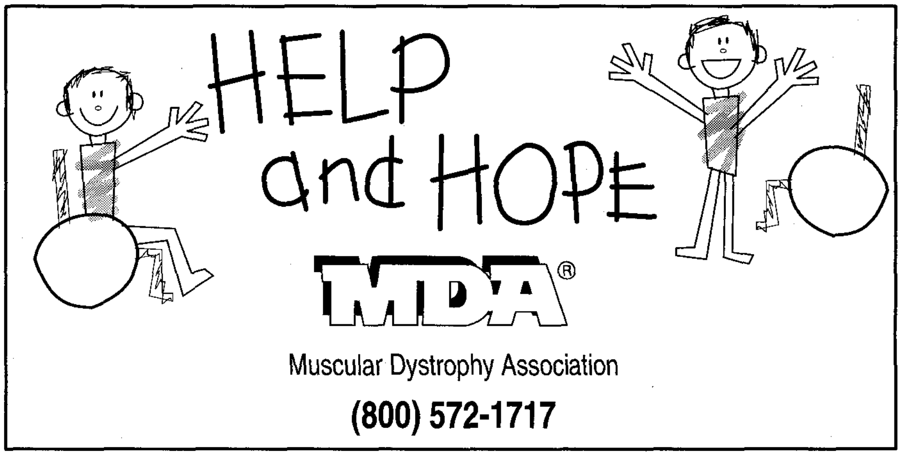
Tickets now on sale: call
1-888-44-MONET
Become a BMA member and receive free tickets.

The first exhibition of Monet in New York in 20 years.
65 spectacular paintings of the French and Italian Rivieras and of Venice.

Brooklyn Museum of Art

The exhibition at the BMA is sponsored by **The Chase Manhattan Bank.** CHASE
Major support provided by The Florence Gould Foundation and CBS 2 (WCBS TV).

200 Eastern Pkwy at Prospect Park. Open Wed.-Fri. 10am - 5pm., Sat. 11am - 9pm., Sun. 11am-6pm. IRT 2 or 3 to Eastern Pkwy/Brooklyn Museum. On-site parking. 718-638-5000. www.brooklynart.org Reservations and information about Marriott Hotel packages including tickets: 1-800-228-9290. Organized by the Kimbell Art Museum, Fort Worth, in association with the Brooklyn Museum of Art. Supported by an indemnity from the Federal Council on the Arts and the Humanities.



MDA®
Muscular Dystrophy Association
(800) 572-1717

Photographs by James Worrell (2).

more daring high-tech fabrics like latex with lace overlay. **René Lezard** is slated to open her first American store September 15 at 417 West Broadway, in the former Mary Boone gallery, to showcase her famously understated designs for men and women, from the ideal camel cashmere double-breasted coat to the skimpiest micromini allowed. As a nod to the neighborhood and the location's former incarnation, the boutique, done in ivory and metal and bathed in natural light from skylights, will host a series of exhibitions and seminars.

Look for a double dose of **GUESS?** this fall. On September 27, the SoHo store will debut in the landmark building at 537 Broadway, between Prince and Spring Streets, and a South Street Seaport boutique at 23–25 Fulton Street will open the same day. Both promise to make jeans shopping an interactive experience—a contraption that looks like an ATM illustrates the details of each pair's fit, colors, and size range at the touch of a screen.

For taking care of what's under your clothes, **L'Occitane,** which offers more than 600 soothing French products for hair, skin, and body for men and women, will be opening a flagship post in SoHo at the end of October, at 146 Spring Street. The 1,000-square-foot space is more than double the size of the Madison and Columbus Avenue locations, and it will have a similar country décor with terra-cotta tiles from Provence and yellow waxed walls.

For an alternative to the standard first-apartment fare found at home authorities Pottery Barn and Crate & Barrel, **Mikasa Home Store** can provide your pied-à-terre with some original spin. The five-star lead-crystal-maker is revamping its cavernous 10,000-square-foot wholesale-outlet space at 30 West 23rd Street between Fifth and Sixth Avenues into a retail mecca opening early September. **S.B. and O.C.**

ANTIQUES

AFTER LABOR DAY, COLLECTORS STOP CULLING countryside craft stands and garage sales and focus on New York's packed schedule of antiques shows and auctions. The fall season kicks off with the **New York Armory Antiques Show,** September 17 through 21 at the Seventh Regiment Armory (643 Park Avenue, at 67th Street; 4 to 9 P.M. Wednesday, noon to 9 P.M. Thursday through Saturday, noon to 6 P.M. Sunday; $10). One hundred international dealers will display wares ranging from 5,000-year-old Egyptian mummy sculptures to nineteenth-century Continental furniture.

For trendier buys, stop by Metropolitan Arts and Antiques September 19 to 21 for the **Vintage Fashion and Antique Textile Show** (110 West 19th Street; Friday preview noon to 6 P.M., $15; noon to 6 P.M. Saturday, noon to 5 P.M. Sunday; $5). Designers like Vivienne Tam and Betsey Johnson have attended in previous years, seeking inspiration, perhaps, from the displays of classic couture. From September 26 to 28, the brand-new **Decorative Arts & Textiles Show** comes to the Armory at Gramercy Park (68 Lexington Avenue, at 26th Street), where young dealers will be offering textiles, tapestries, rugs, and furniture.

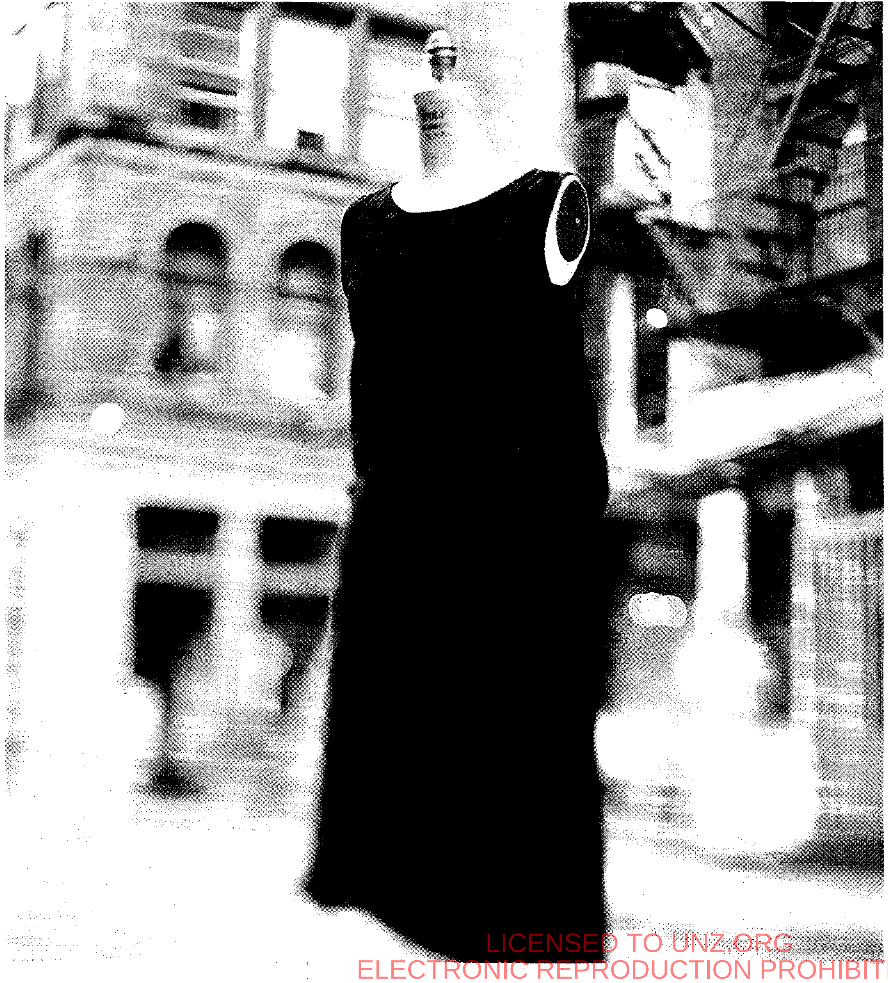
Two additional shows at the Armory at Gramercy Park throw some educational opportunities into the mix. September 19 to 21, learn about traditional jewelry of India, then hunt for a sample to bring home, at the **Arts of Pacific Asia Show** (11 A.M. to 8 P.M. Friday and Saturday, noon to 6 P.M. Sunday; $12), which also features lectures on early Chinese photographs and miniature paintings.

From September 11 to 19, **Sotheby's** will sell the contents of the Paris home of H.R.H. the Duke and Duchess of Windsor—the man who was poised to reign as King Edward VIII in 1936 and the American-born woman for whom he gave up the throne. More than 3,200 lots will go on sale, including a 375-piece dinner service, the desk on which the duke signed the Instrument of Abdication, and glassware commemorating the coronation that never took place. The auction house goes medieval on November 20 when it sells the Kier Collection, 116 lots of objects from the twelfth through the fourteenth centuries, including Limoges enamels.

Christie's celebrates the arts of France with a five-day event, October 17 to 21, that will include a presale exhibition with period room settings, a symposium, and a re-creation of an eighteenth-century French banquet. The Mr. and Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture will go on sale September 18, when you can pick up a stool made of rare *huanghuali* wood, estimated at $120,000 to $180,000. On December 11, choose a holiday gift for the kids when Christie's auctions off toy soldiers from the Forbes Museum of Military Miniatures in Tangiers. And a little something for yourself: On October 20, pick up a silver wine cistern and fountain from the House of Hanover, estimated at $2 million to $3 million.

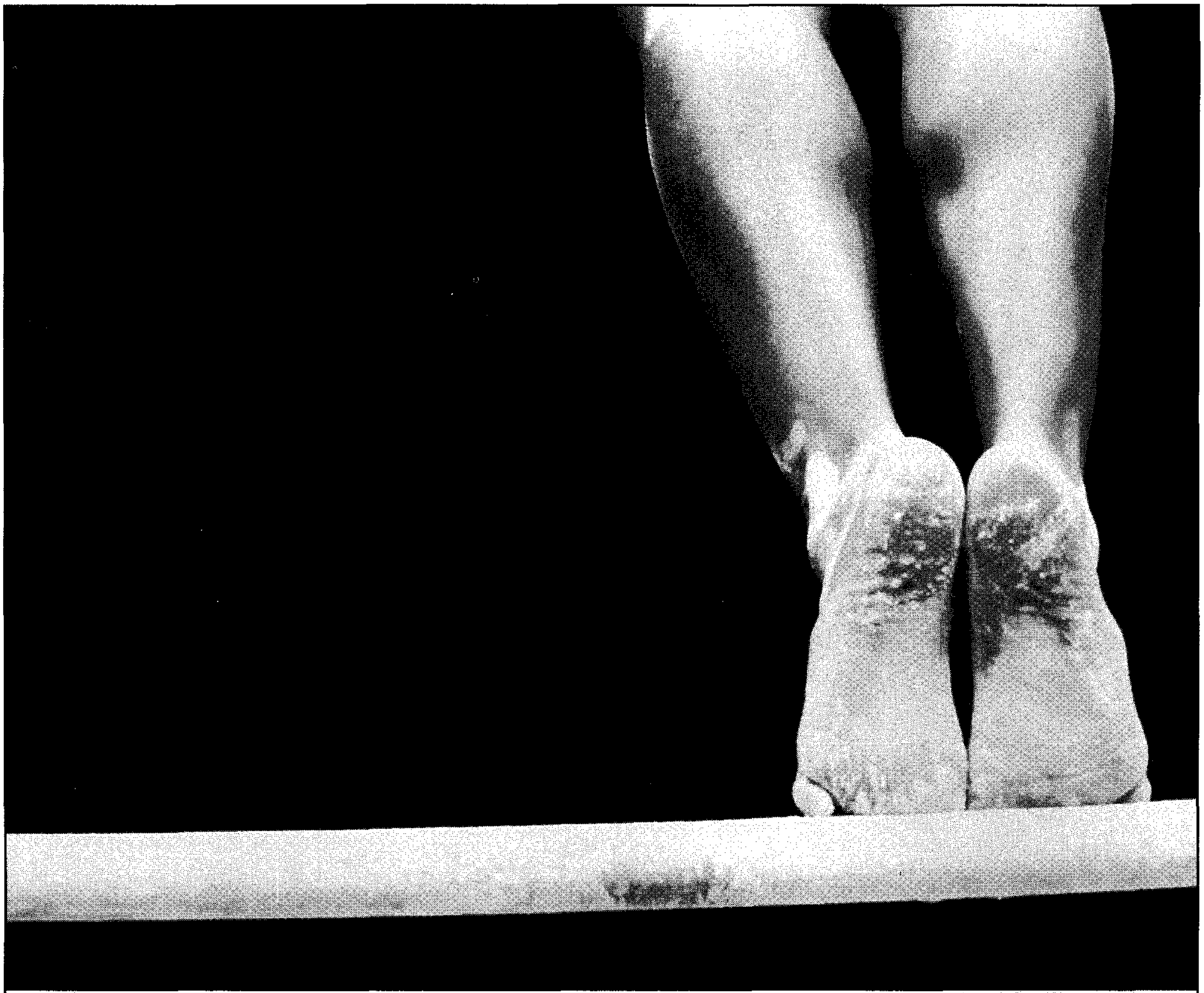
More affordable antiques can be found at the **Triple Pier Expo** (Piers 88, 90, and 92; November 15 to 16 and 22 to 23), the largest metropolitan fair of its kind, with more than 600 dealers from all over the world, and at the **New York Coliseum Antiques Show** (Columbus Circle, October 18 to 19). The **Park Avenue Antiques Show** (Wallace Hall, Park Avenue at 84th Street; October 17 to 19) is your source for banquet-size Regency dining tables and eighteenth-century gadget walking canes, among other items. Wrapping up the season from December 10 to 14 is the **New York Armory Christmas Antiques Show** at the Seventh Regiment Armory, where you'll find seasonal "smalls" like picture frames and pencil cases and unusual decorative objects like phrenology heads and antique bird cages.

ERWIN ROSINBERG



A sultry striped tank dress from the new fall collection of Atsuro Tayama.

Photograph by Kenneth Chen.



THE NEW YORK CORNELL SPECIAL SURGERY SPORTS MEDICINE CENTER AT CHELSEA PIERS, PIER 60.

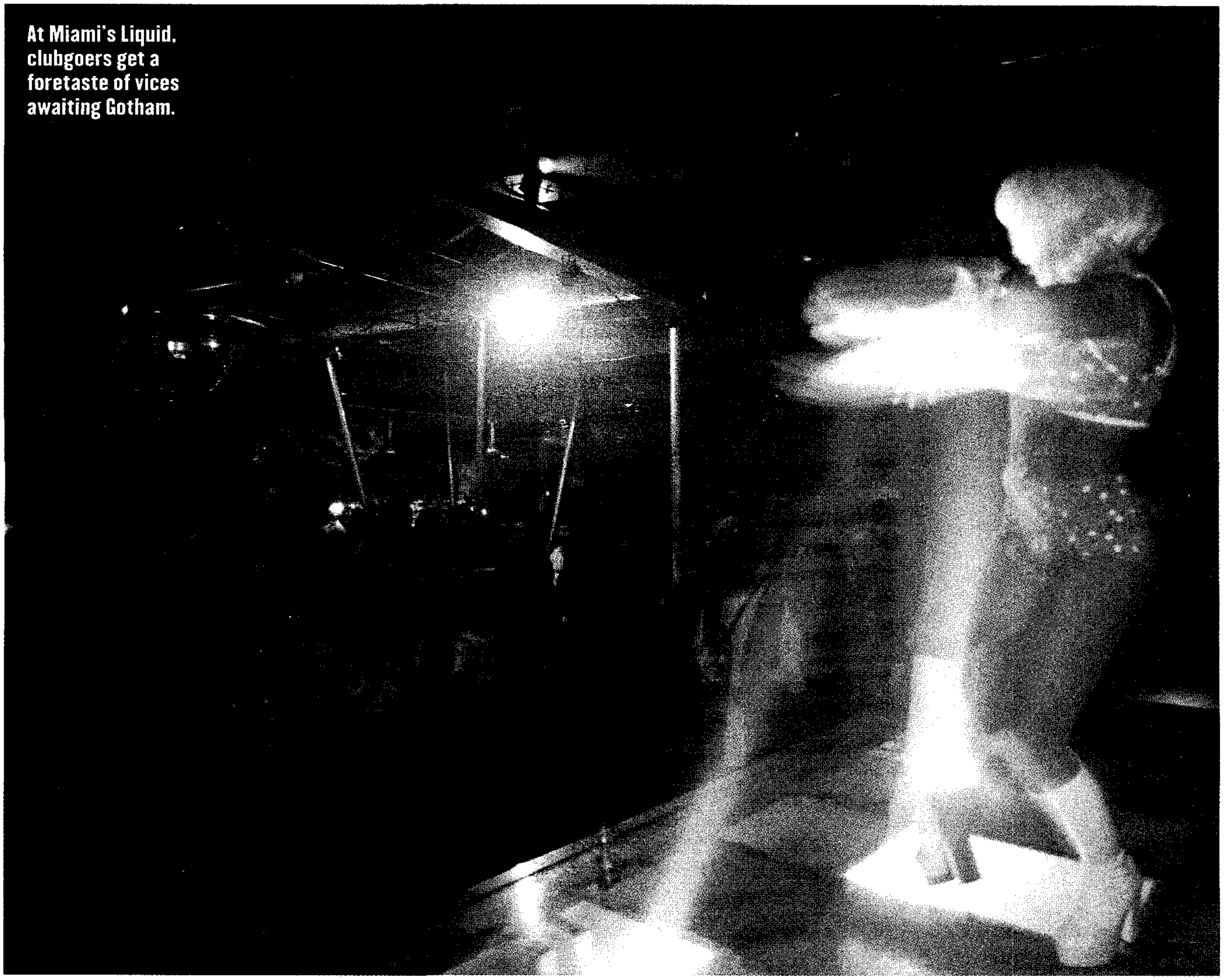
We can probably fix whatever it is that's keeping you from performing at your peak.

The Sports Medicine Center at Chelsea Piers is a new facility of two leaders in comprehensive health care delivery: The New York Hospital-Cornell Medical Center and Hospital for Special Surgery.

Our sole purpose is to help you achieve your maximum potential through individualized and well-monitored fitness and treatment programs.
Call **212-366-5100** for an appointment.

BRILLIANT CARE^{SM}

NEW YORK
CORNELL



At Miami's Liquid, clubgoers get a foretaste of vices awaiting Gotham.

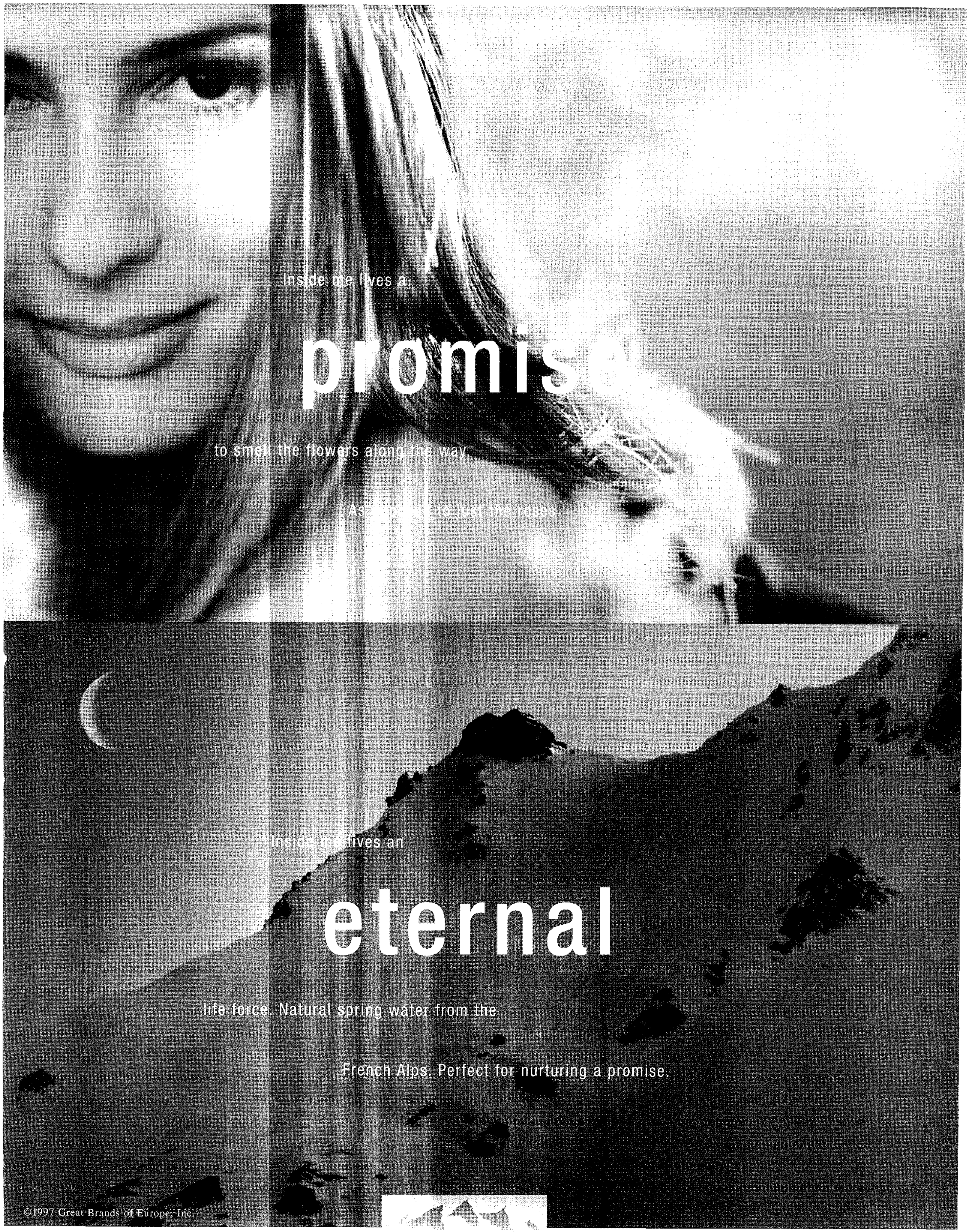
TWIRL VUDU LOUNGE BECK
BABY JUPITER LOCAL CHINA CLUB
MUCHMUSIC VIDEOAWARDS
BARMACY INGRID CASARES EL MOROCCO NIGHT OWLS
FALL PREVIEW
MOOMBA CHRIS ROCK BARS LIMELIGHT
NIGHTLIFE

LIQUID'S ASSETS

BY ETHAN SMITH

NEWS OF THE NEW YORK NIGHTLIFE crackdown must be slow to travel, and that's a good thing. With a few exceptions, clubland of late has tended toward the intimate, loungey, cigar-ish; let's face it, it's been getting boring. And only an out-of-towner would be naïve enough to go up against the Giuliani administration's ongoing vice-unfriendly policies. Enter the nightclub cavalry, in the unlikely form of Miami provocatrice and club impresario Ingrid Casares. In mid-October, Casares (and partner Chris Paciello) will give New York partyers a wake-up call when she opens a branch of

PHOTOGRAPH BY RANDI LEIGH SIDMAN


Inside me lives a
promise
to smell the flowers along the way.
As opposed to just the roses.
Inside me lives an
eternal
life force. Natural spring water from the
French Alps. Perfect for nurturing a promise.

©1997 Great Brands of Europe, Inc.

evian®
From the French Alps

ELECTRONIC REPRODUCTION PROHIBITED

South Beach's hottest spot, Liquid. The new club, also called **Liquid,** will put the emphasis on dancing (as opposed to scene-making and ecstasy-taking) during its three-night work week—parceled into a Friday-night house-music party, Saturday's gay night, and Casares's innovation, "Fat Black Pussycat" on Mondays. "Basically," she says of the latter, "it's a very pimp-oriented night." By which she means to say, Shaft-inspired sounds and styles—not a pack of guys in four-finger rings offering to set you up with a "date."

The new venture isn't all fun and games for Casares, though. Asked whether it isn't difficult to obtain a cabaret license these days, she clams up. "I can't really go into specifics," she says. In fact, for contractual reasons, Casares can't even reveal Liquid's location, though she can tell us that it will be "futuristic but not impersonal, with a lot of glass, steel, and"—naturally—"water." And, she's willing to divulge, the club will be in Chelsea. Consider it another step in the campaign to put the "life" back in nightlife.

BARS

"IT'S GOING TO BE THE UN-IRISH IRISH BAR," explains co-owner John Hadigan of Ludlow Street's newest watering hole. Like a good pub, **Local** will be long on conversation and Guinness, but short on quaintness, cutesiness, and Gaelic-theme elements in general. Opens September 1.

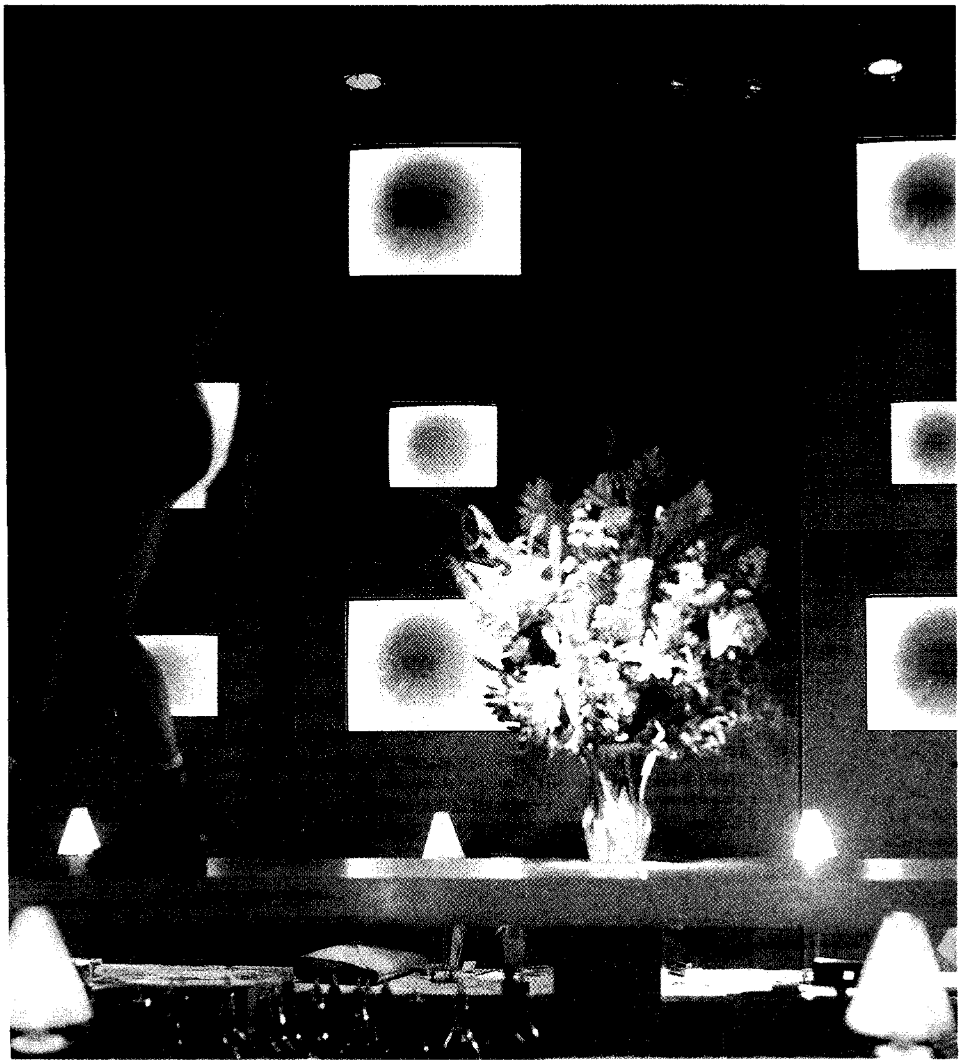
In what has to be the most perverse (but strangely apt) twist on the theme-bar craze, East 14th Street's **Barmacy** is exactly what its name implies: a drugstore converted into a bar. Whatever ails you—from heartburn to heartbreak—you can find the cure here. Opened August 1.

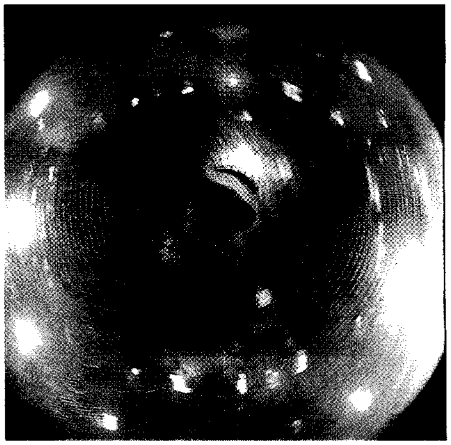
NEW CLUBS

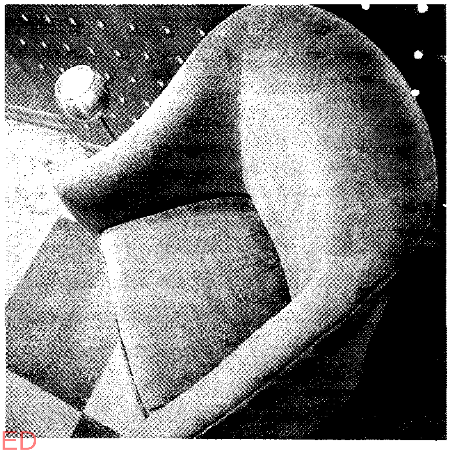
WITH UPTOWN AND DOWNTOWN CULTURE resembling each other more and more closely of late (e.g., Avenue B's southwestern-themed restaurant, Hotel Galvez), it shouldn't come as too much of a surprise that the Lower East Side now has its own answer to Times Square's Comedy Nation. Brought to you by the owner of the East Village's Cajun-cuisine stalwart, Baby Jake's, **Baby Jupiter** offers the same catfish-and-oyster po'boys, "honky eggs," etc.—but with an arch twist. Appended to the back of the room is a stage on which the much-ballyhooed new Fringe Festival held a number of performances during a midsummer preopening week. During the rest of the year, the fringey sketch comics of the neighboring Surf Reality will ensure that it's never completely safe to actually swallow your food, lest you end up laughing it right back out. Opens late September.

"It was supposed to be a slow summer," moans an employee at Chelsea's newest lounge, **Twirl.** Having opened expecting the usual summertime trickle of patrons to escalate into a full-on deluge only with the onset of fall, the management has been shocked to find itself swamped with celebrities, from Sean "Puffy" Combs to Julia Roberts, all summer long. But Twirl isn't just some Bowery Bar redux: No dress code and no velvet rope (at least not yet) mean a visit to Twirl is also a lesson in clubland democracy, with tuxedo-wearers rubbing shoulders with dressed-for-action gym buffs. So what will happen to the place come September, when Twirl actually begins—gasp!—promoting

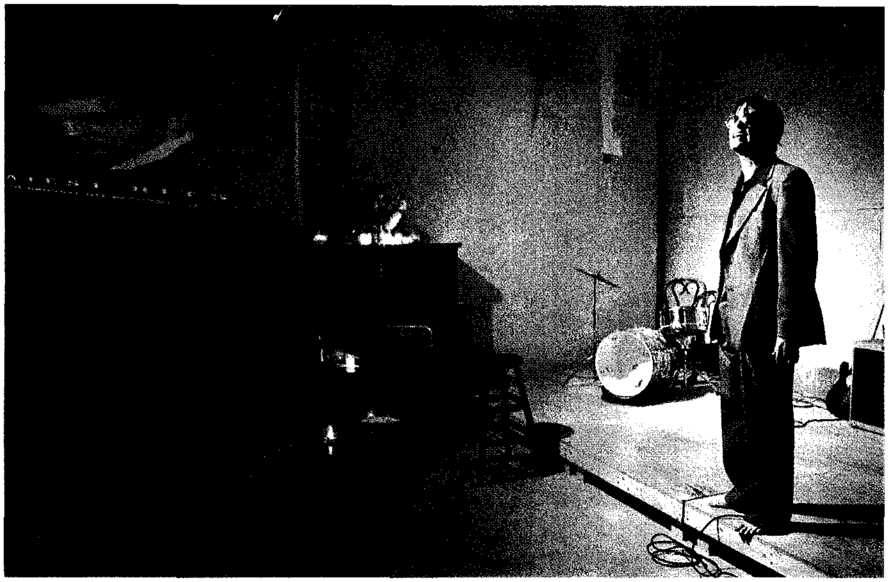
Twirl's go-go boys and disco balls draw stars and the starry-eyed.







Photographs by Warren Salowe (3).



Baby Jupiter gives the Lower East Side a new venue for theater, comedy, and Elvis worship.

itself? One thing above all else, says the exasperated employee: "Crowd control."

Playing at being a grownup—downing pricey whiskey, sucking on high-dollar stogies—may be fun for certain segments of the population, but some folks actually want a decent meal while boogying the night away. Hence the 6,000-square-foot **Moomba,** where "lounge" and "dining room" are not mutually exclusive concepts. Owner Jeff Gossett, late of Spy Bar, says he used a time-honored technique to choose the name: "I opened up a dictionary at random," he says "and pointed to the word. It's an Australian-aborigine expression for 'get together and have fun.' " Well, our edition of Webster's doesn't list *moomba,* but then again, we're not the owners of a swank new West Village nightspot, so who are we to argue? Opens late October.

Are the eighties really back? No one seems able to say for sure: Some metal bands are back with a vengeance while others have dropped off the face of the earth for good; the German band Trio's quirky, dinky-synth hit "Da Da Da" has been all over the tube this summer. But perhaps most notable in the putative return of the Greed Decade is the resurrection of the **China Club.** That symbol of coke-snorting, high-living excess has relocated from its original Upper West Side digs to an equally unlikely spot in Hell's Kitchen, at 268 West 47th Street. With 8,000 square feet on two levels, high-tech "smart" cards that whisk members right past the velvet ropes, and a gift shop, the new China Club may actually fit into its new neighborhood. Opens late October.

The Standard restaurant, which opens in September (see restaurant listings), gets a further mid-autumn jolt when it opens its basement as the **Jazz Standard**, a 150-seat live-music club. No mere background-ish afterthought, the Jazz Standard's musical fare will be as serious as its sister restaurant's highly touted menu. The downstairs club opens with a six-night stand by the excellent, free-blowing altoist Gary Bartz, and continues a top-notch schedule throughout the season, with appearances by Don Braden, Vanessa Rubin, and Stefan Harris. Opens October 14.

Moving on up from its old Greenwich Village location, the **VuDu Lounge** gets a Murray Hill address (304 East 39th Street) and a bigger spot in which to get a groove on. Opens mid-September.

Expanding the out-of-towner-as-Gotham-scene-maker trend, Dublin club impresario Desmond Wootton will open a New York branch of his Night Owls (creatively tagged **El Morocco Night Owls**; 207 East 54th Street). No word yet on whether original Night Owls fixtures Bono and Cranberries frontwoman Dolores O'Riordan will make the late-September opening for this midtown lounge-stravaganza.

PARTIES

YOU STILL CAN'T GET M2 IN NEW YORK. AND YOU certainly can't get Canada's version of MTV—saddled with the typically clunky north-of-the-border handle MuchMusic. But if you're a lucky media-industry insider, you can attend a big blowout in honor of the **MuchMusic VideoAwards** September 18, while the ceremony itself takes place in Toronto. Be the only kid on your block to know (or care) what's going on in the Canadian music industry! Location TBA.

As ever, Viacom execs know that the **MTV Video Music Awards** after-party has a lot of tedium to make up for. Even with the outstanding Chris Rock hosting and U2, Beck, Puff Daddy, the Wallflowers, the Spice Girls, and Jamiroquai rocking the house, a telecast is still a telecast. And for the audience, that means waiting, and then waiting some more, through all the pauses and slow moments of a three-hour show. That makes the ensuing Bryant Park bash the party-crashing opportunity of the season. Hobnob with Marilyn Manson! Smoke a stogie with your favorite MTV talking head. And for God's sake, don't wonder why a giant media conglomerate gets to trash such a beautiful park on an annual basis, even though lunching midtown office drones are regularly kept off the grass. September 4. **E.S.**

Photograph by Catherine McGann.

CLUB
MACANUDO
FABRICA DE TABACOS
MACANUDO
P.P.
1868
NEW YORK

New York City's
first true cigar bar

26 East 63rd Street
(212) 752-8200

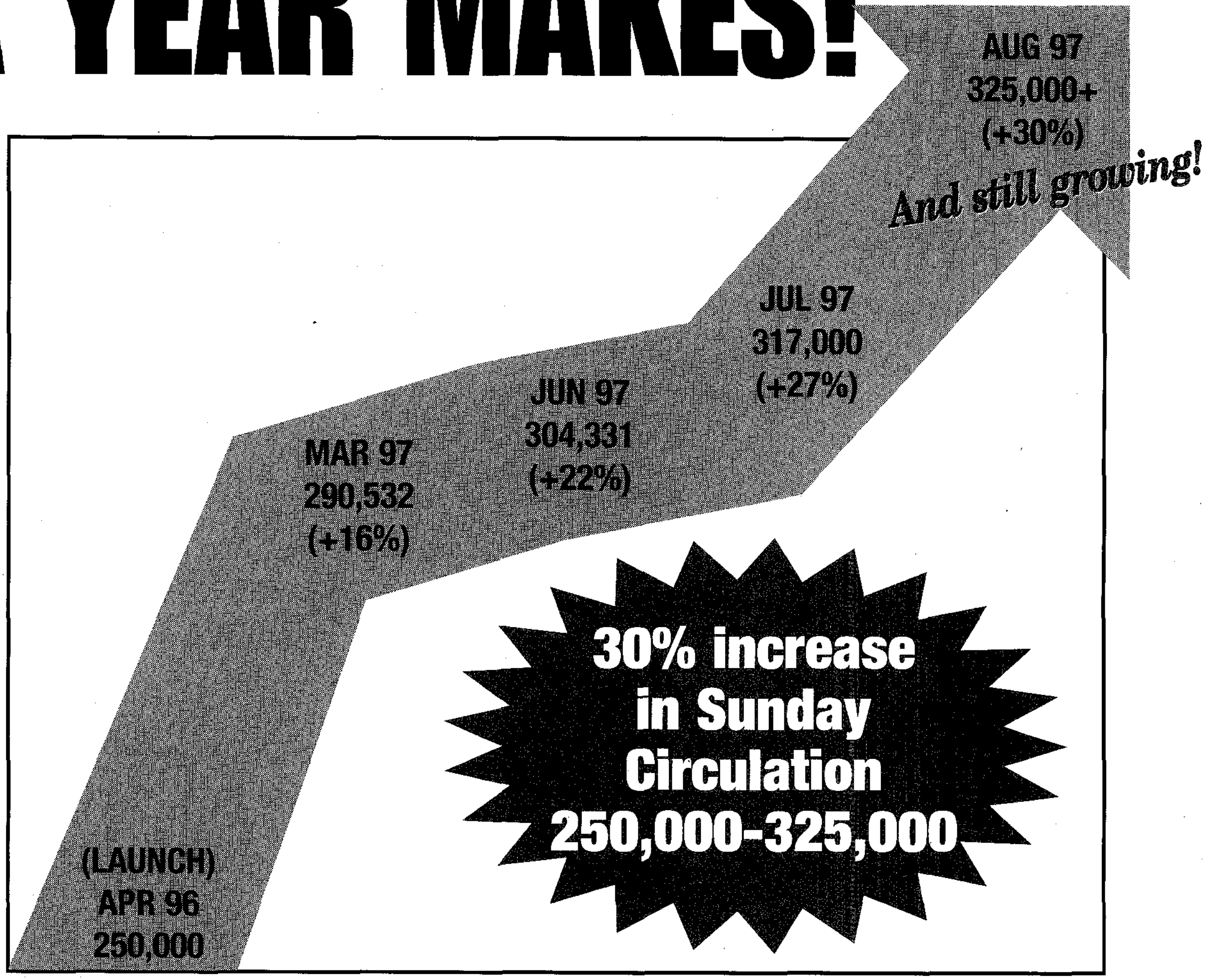
Luncheons Dinners
Private Parties

TWO ROOMS
RESTAURANT

FOR RESERVATIONS
OR PRIVATE PARTY
INFORMATION
CALL
(212) 223-1886
313 E. 58TH ST.

The Sunday New York Post –

WHAT A DIFFERENCE A YEAR MAKES!



Sunday Circulation Trends Since 4/14/96

One year old and growing strong, the Sunday New York Post is a singular success story. At a time when other Sunday papers in the New York market have lost hundreds of thousands of readers, the Sunday Post has grown by a whopping 30 percent since its launch and it's still growing rapidly.

You can't cover New York without the Sunday New York Post.

NEW YORK POST

JAMAICA KINCAID
CALEB CARR
LUCKY YOU
FALL PREVIEW
MEMOIRS OF A GEISHA
NIGHTMARE ON MAIN STREET
VALLEY OF THE DOLLS
DON DELILLO
SON OF ROSEMARY
REQUIRED READING
JOHN UPDIKE
PLAYS WELL WITH OTHERS
PAUL AUSTER
BOB THE GAMBLER
THE WIND-UP BIRD CHRONICLE
HARUKI MURAKAMI
ANNE RICE

BOOKS

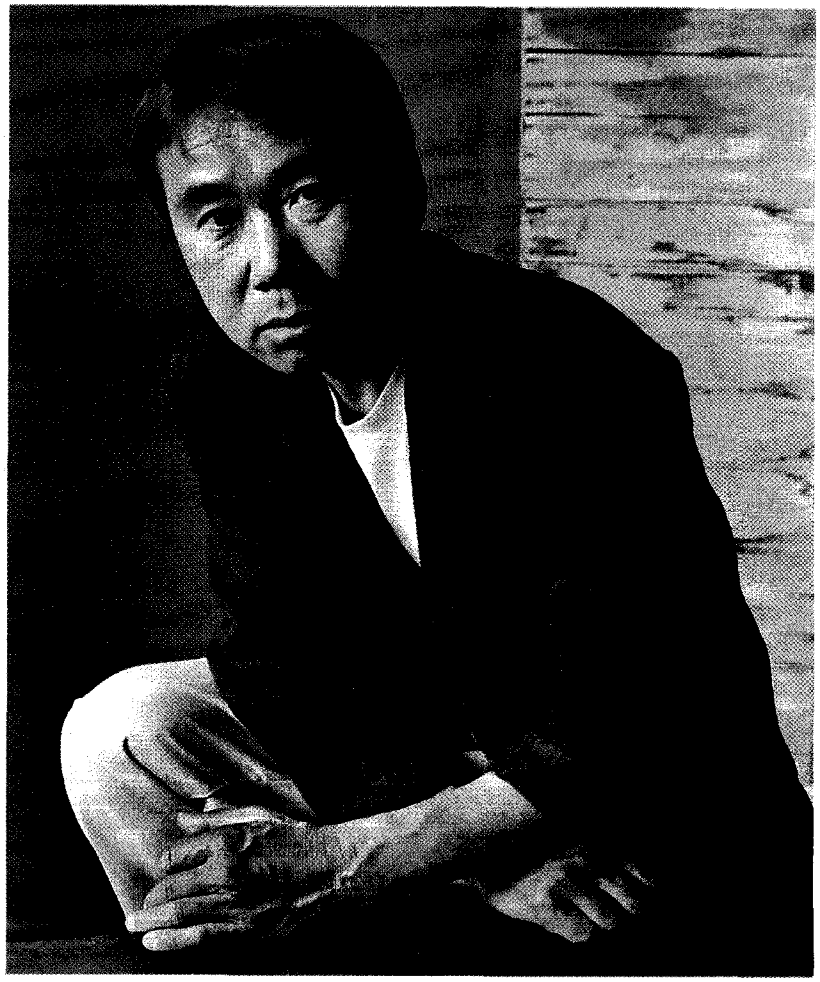
THE TETHERBALLS OF BOUGAINVILLE

CULT MASTER

BY ALEXANDRA LANGE

IT ALL SEEMS SO NATURAL, NOW, THAT POLITICIANS lie, women leave, black cars emerge from secret garages, the phone rings and there is silence. Alienation, and the flat modern delivery that accompanies it, are our worldwide cultural baseline. When Haruki Murakami wrote his first book, *Hear the Wind Sing,* in 1979, this was not the case. Critics, expecting something in a more Austenian mode, were horrified by his references to the Beach Boys. Seven novels later, Murakami is a perennial best-seller in Japan, known for his encyclopedic knowledge of all things pop. Murakami would be labeled a magic realist if his tales of dreams overheard, beauty marks that heal, and cats that come back were not told in the trademark anything-goes voice he inherited from a pair of American Raymonds—Chandler and Carver. No local hero, he has dinner in New York with Bret Easton Ellis and Jay McInerney. He drives German and Italian sports cars.

But the self-exile has turned his prose back to his country of origin in *The Wind-Up Bird Chronicle* (October; Knopf), a three-part suspense tale involving war crimes, wells, and the requisite mys-



PHOTOGRAPH BY MARION ETTLINGER/OUTLINE

In *The Wind-Up Bird Chronicle,* Murakami turns away from pop and toward politics.

terious women. The interpolated stories in *Wind-Up Bird* come not from American movies but from the 1939 Nomonhan massacre, where Soviet tanks mowed down hundreds of Japanese soldiers in Mongolia. Ironically, Murakami wrote the novel while living in deepest New Jersey.

Back in Tokyo, Murakami followed *Wind-Up Bird* (which was published in Japan in 1996) with *Underground,* a nonfiction work based, Hersey-style, on interviews with the survivors of the Aum poison-gas subway massacre. In that incident, the violence Murakami made metaphorical in *Wind-Up Bird Chronicle* came shockingly to life. Both books show a new, politicized side to a writer who no longer runs with the youths. He spoke for a generation that has now grown up. Toru Okada, Mr. Wind-Up Bird, is trying to find the answer to a question Murakami suspected was on the minds of most Japanese: Where do we go from here?

It's a big topic, the fate of the post–Cold War world. American novelists have been butting their heads against it for years, writing bigger and bigger tomes, mining American history for explorers and sepia-toned sportsmen. Toying with genre fiction, embracing e-mail (as Murakami does, in a chilling exchange between Okada and his disappeared wife), putting off the inevitable encounter. In *The Wind-Up Bird Chronicle,* Murakami has discarded his virtual Americanisms and written a 640-page book that literally weighs in with *Infinite Jest, Mason & Dixon,* and Don DeLillo's *Underworld.* Conspiracy theories, if nothing else, render national borders negligible. It's a most American turn of events: Murakami, already a cult hero, is doing battle against a cult leader. These days, strangely, he's become the Establishment. A Q&A:

New York: *In America, people are very worried that the audience for fiction is disappearing. Do you see an end to the popularity of the novel?*

Haruki Murakami: Some people are talking about the same thing here in Japan. Critics are the same all over the world. They don't have to foresee the world to come; we have to. We have to keep on going at any cost. When we stop, we'd die.

In that sense, to me, the novel is alive and kicking. This is the chance of a lifetime for us novelists. We can do anything we want. The old king is gone, and we are free to take any direction. Yes, we are destroying the traditional novel form, more or less. Some people get mad about that, but nobody can stop it.

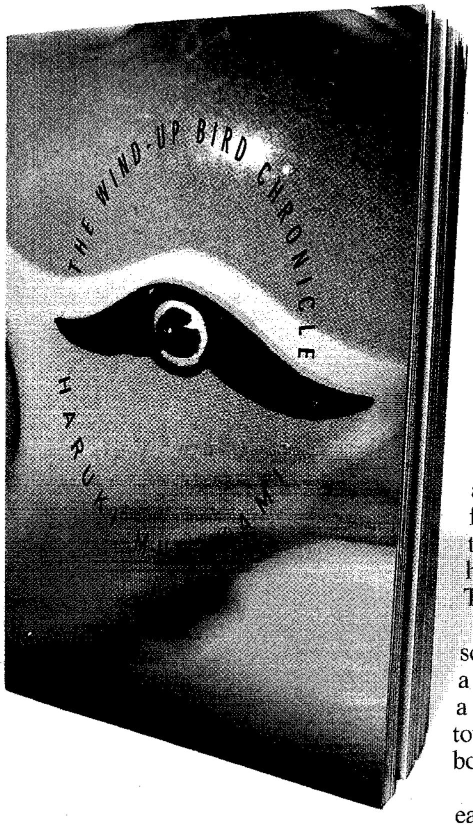
Do you consider yourself part of the Japanese-novel tradition?

No. I didn't read Japanese novels in my younger days. American literature is my favorite. When I was in my teens or twenties, Kurt Vonnegut, Richard Brautigan, and Raymond Chandler were my heroes. I'm not an academic type, you know. I was so excited to find that I could write with easy words, easy vocabulary. In recent years, I like John Irving, Ray Carver, and Tim O'Brien.

What do you think of Jay McInerney and Bret Easton Ellis, two writers you are often compared to?

McInerney is very good. Ellis is also very good. I've read all his books. I don't think that [*American Psycho*] is the greatest book in the world, but he has something special. I think he is one who could be called the F. Scott Fitzgerald of our times. He could be. His vision is sometimes very dangerous, but I get the vague impression that he's sacrificing himself to something important. In that sense, he is a very serious writer.

People compare you because you use a lot of name brands and popular music.



Murakami winds up, then unleashes a complex chronicle of marital breakdown, political intrigue, and feline fidelity.

Yes, but I'm tired of that. Rock and roll and brand names and everything. It's a kind of junk, you know. It's just like in that movie *E.T.*—E.T. made that correspondence device with junk in the house, umbrellas and turntables and everything.

I think the junk itself is not important at all. What is important is what he made with those things, how he made it. It's a kind of deconstruction. So when I use brand names and rock-and-roll music, I know that that's junk. What I wanted to do is make up my own world. So I got older and I thought, *I don't need them anymore,* especially in this book, *The Wind-Up Bird Chronicle.* I am 48 years old—I'm not in the middle of youth culture anymore.

Japanese critics have often taken you to task for using so many Americanisms in your work. Do you think that's fair?

Some of them used to. But Americanisms are just the surface of my work. Those people just see the junk itself, but as I told you, the junk itself means nothing at all, nothing at all. What I am doing is very intentional. I have been writing about a person who lives on his own. He is male, and he is in his twenties or early thirties. He lives alone, and he acts on his own. He looks for something, and he will find that thing in the end, but not in the place he expects it. That's the basic structure of my work, but other factors have been changed a lot. For example, I think *Wind-Up Bird Chronicle* is the only happy-ending book of mine.

You wrote about the U.S. before you ever lived here, and described your ideas about it as "virtual reality."

Since then, I've lived in Princeton and Cambridge, and *those* cities are kind of virtual reality. I visited New York once a month when I was living in Princeton. I don't know why, but I liked to drive in New York City.

In the city? You didn't find it scary?

It was quite an experience. It is scary sometimes, but Rome is worse. What I like about New York drivers is their expressions, their body language. Things are wild and exaggerated, but straightforward. In Tokyo, it is not easy for you to read the drivers' expressions. To be honest, I have never enjoyed driving in Tokyo.

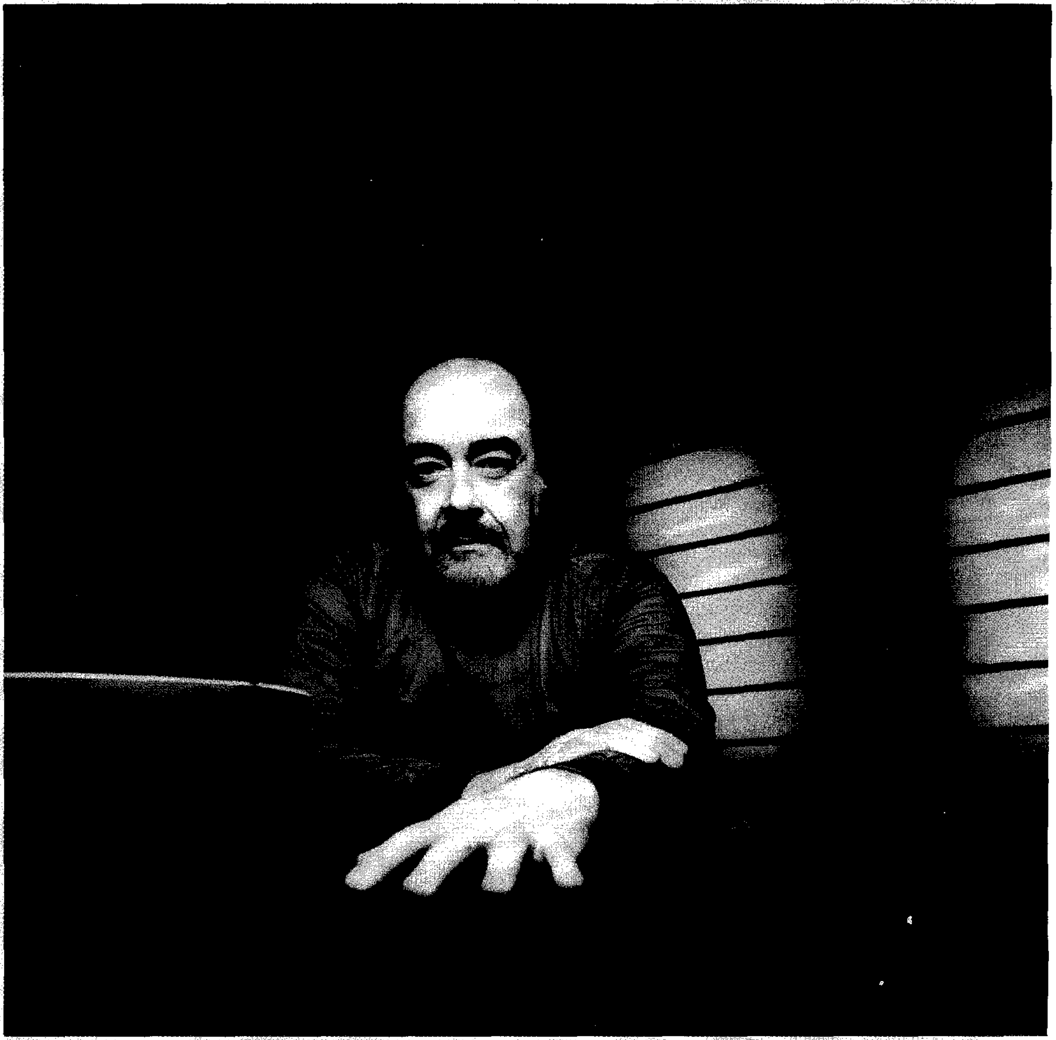
Actually, I was born in the suburbs, and so I'm not quite happy when I'm living in a big city like New York or Tokyo. I live in a suburb of the city here in Japan. The town is small, and everyone knows everybody—it is sometimes uncomfortable.

I have an apartment in Tokyo, and it's easy to live in the city because I feel anonymous. It's the same thing in Tokyo or in New York—I love going to restaurants and concerts and jazz clubs and the ball-

Photograph by Wayne Simpson.

NO REST FOR THE WICKED

NUMBERS CLEARLY COUNT with **Ira Levin**. In his novel *Sliver,* the creepy protagonist lives on the thirteenth floor of 1300 Madison Avenue; the mysterious murders in *The Boys From Brazil* are keyed precisely to the ages of the victims. And, most devilish of all, Rosemary's baby was born on June 25, 1966—the anti-Christmas for the Antichrist, in a month that cries out to be written as 6/66. Now that alignment has paid off again, Levin explains over lunch: "I realized about ten years later that come 1999, he's going to be 33"—an age just too symbolic to pass up. "And you know, he's the Antichrist, so obviously something millennial is going to happen. And I thought, *Well, that's a good idea.*" Last spring, Alan Ladd Jr., a producer at Paramount Pictures, called with three ideas of his own: a request for a sequel, a promise of noninterference, and a good-size check. That particular number, it turned out, clinched the deal: "It gave me the impetus to write a much better book than I would otherwise. And I *wrote* the book, instead of watching Court TV."



Give 'em hell: Ira Levin calls up the devil once again in *Son of Rosemary.*

The result, outrageously titled *Son of Rosemary,* is due September 8. The story is gleefully pulpy: Rosemary has lain in a coma for 27 years, from the time her little Andy was 6. She awakens a few weeks before the mother of all New Year's parties, to excitement that in no small part has been brought about by Andy himself, now a sort of placid guru who has the world twisted around his little finger.

In fact, the proliferation of figures like Andy who inspire such blind faith almost stopped Levin from writing a sequel at all. "I really thought when I was writing *Rosemary's Baby* that it was going to make people more skeptical of religious myths—because if you can stand them on their heads and make them into commercial thrillers, it's pop culture, that's all it is. But *Rosemary's Baby* led to *The Exorcist,* and to the *Omens*, and to a whole stream of pop-culture stuff that's given us a generation that takes Satanism more seriously, I think, than they would have otherwise. More people believe, having grown up in movie theaters, and I truly felt guilty about it." So why'd he give in and return to Rosemary? "I got out the old notes, and I found a way to do what, for me, anyway, is . . . a legitimate sequel to *Rosemary's Baby* and also has an edge of commentary and social criticism about it. So I was able to satisfy my own remaining qualms, and I got really fired up about it."

But what will fire up many readers even before the novel begins is the dedication: TO MIA FARROW.

Will she do it again?

"I showed her the first six chapters, and then the finished manuscript, and she adores it," says Levin, with a surprisingly intense gleam, one that makes me think, just for a moment: *He has his father's eyes.*

CHRISTOPHER BONANOS

Photograph by Silvia Otte/Outline.

parks. But the difference between New York and Tokyo is the fact that Tokyo is a mono-race city, one race, and New York is not. And that's a big difference.

How did that affect your decision to try living in the U.S.?

I feel easy when I live in Tokyo, because I'm Japanese and it's natural to be here, but sometimes it's boring. Living in Tokyo sometimes reminds me of a big room with so many chairs ready, waiting for me, but all of the chairs look the same [*laughs*]. Same color, same shape. So at that time, I want to be in New York.

Was Wind-Up Bird Chronicle *affected by your living outside Japan?*

I was writing that book in America. I could see my country from outside. I was wondering what I could do for my country as a writer. That's kind of different from my previous work.

I went to Princeton in 1991, at the time the Gulf War started. People were asking me, "So why did your country not send troops to the Gulf?" [*Laughs.*] I tried to explain, but it was almost impossible. People just didn't understand. That's when I started to think about the Second World War, which brought us to this place. Why did it happen and what does it mean to us who don't know the war?

In Wind-Up Bird Chronicle *and in the nonfiction book you wrote about the Aum incident,* Underworld, *you explored the violence you've said lurks beneath modern Japan.*

People are severed from their communities, especially in the cities, both in America and in Tokyo. They—mostly the younger generation—don't trust the traditional values or causes.

People need a story to follow—myths to live by, so to speak. But it is not easy for them to find one. That is where evil finds a way. Sometimes it's a drug, it's violence, it's a cult. People are seeking a vision they can adapt themselves to. Evil visions are more appealing than good ones, because they seem more attractive and easier.

Japan was supposed to be a safe country, maybe two or three years ago, but things have changed. The Cold War has ended, and no nuclear war is in our sight. That is great and that is what we wanted for many years, but the violence is still here.

It seemed to me the Aum incident was parallel to The Wind-Up Bird Chronicle. *It was almost as if you predicted it.*

I had finished *Wind-Up Bird Chronicle* when this incident happened, but as you said, there are some parallel things. In *Wind-Up Bird Chronicle,* the protagonist goes to the other side with the help of supernatural power, and there he encounters sheer violence. Yes, violence is the key. But you should keep yourself cool. If you lose control, you cannot return to this side.

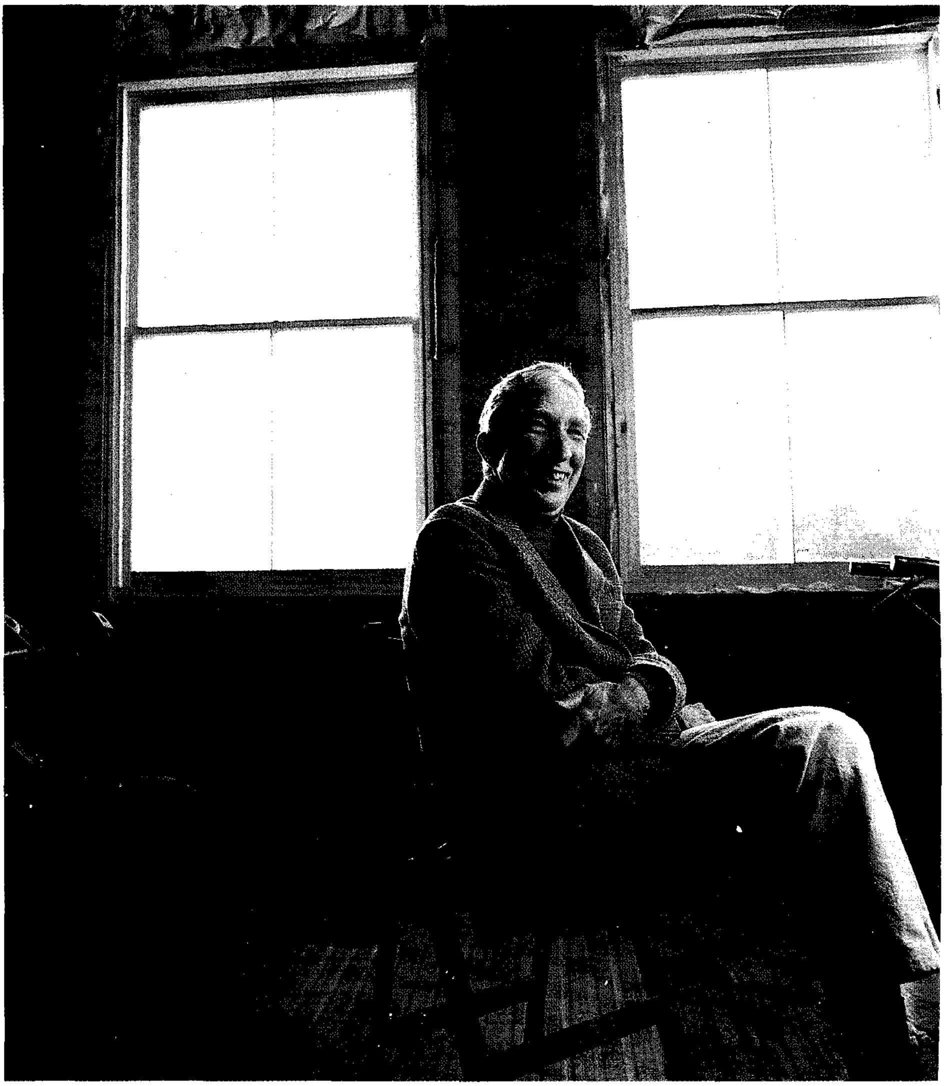
[Aum leader Shoko Asahara's] people are not religious freaks. Many of them were the elite of our society, but they abandoned everything—their positions, their money, their family—and they went to Asahara's cult and they killed so many people. I just wondered why. How could he do that?

Asahara said to them: "Hey, this is your story, you can follow this—you don't have to wonder if it's right or wrong, because I say this is the right story. You can have it." This is the same thing we novelists are doing. But unfortunately, Asahara was many times stronger than us [*laughs*].

That's our defeat, in a way. That was why I wanted to do something. I had to stand up and fight, as a novelist, because I thought Asahara did the same thing more systematically and more effectively. We have to present a counter-story to that. I had to fill up the hole that Asahara made, a kind of black hole. I feel I have to fill it up with something better. ■

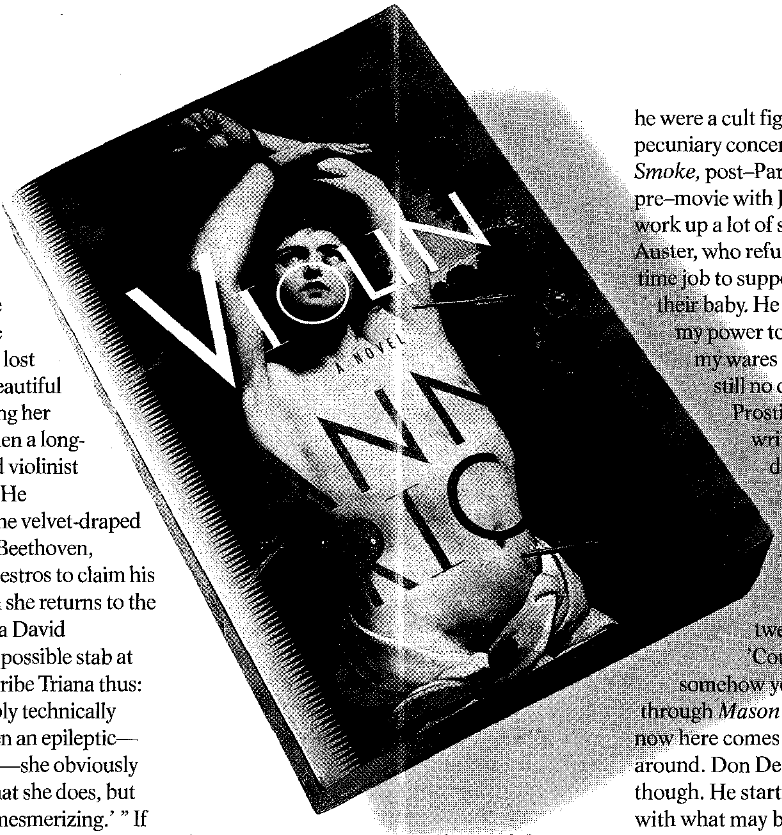
BOOKS PREVIEW

ANNE RICE AND CALEB CARR SHOULD GET TOgether. They both have dead babies on the brain. **The Angel of Darkness** (Random House; October), Carr's eagerly awaited follow-up to the-thriller-even-intellectuals-could-love *The Alienist,* takes his cast of period amateur and professional psychologists on a trip up the Hudson River and into the mind of one evil mother. But Carr is trying a little too hard to repeat the old-fashioned folksiness of *The Alienist.* Chapters that begin "Anticipation of the kind that'd eaten me up all afternoon set back to work on my insides that evening" don't really establish a gruesome scene. When you've sat in the murderess's parlor by Chapter 16 (of 59), it's hard to build tension. And there's one too many obvious cameos: When the narrative calls for a courtroom peroration, who should



John Updike, whose old-age hero is rich and at rest in northern Massachusetts, circa 2020.

Photograph by Richard Schultz/Matrix.



Anne Rice swaps vampires for violinists, but they all wear the same wardrobe.

appear but Clarence Darrow.

Anne Rice never had any pretensions to historical accuracy. After all, most of the Vampire series's appeal is the century-hopping debauchery of the undead. **Violin** (Knopf; October) has the Gilded Age jumble without the bloodsucking. Triana, who has lost two husbands, a sister, and a beautiful daughter named Lily, is haunting her own New Orleans mansion when a long-haired, blouse-wearing sex-god violinist sets up camp outside her door. He mysteriously disappears, and the velvet-draped heroine must pursue him past Beethoven, Mozart, and assorted other maestros to claim his Stradivarius as her own. When she returns to the twentieth century, she goes on a David Helfgott–esque tour. Rice, in a possible stab at self-parody, has reviewers describe Triana thus: " 'She is genuine, she is probably technically manic-depressive, possibly even an epileptic—only her doctor knows for sure—she obviously doesn't know how she does what she does, but the effect is, without a doubt, mesmerizing.' " If only the last were true.

Don't look too hard at Arthur Golden's author photo. Knopf would be wise not to put it on the back cover—Golden is a perfectly respectable-looking man, a Jewish intellectual focused on the Orient, living with his wife and two kids in Brookline, but flipping from a gray-toned, kimono-clad beauty to his face breaks the illusion **Memoirs of a Geisha** (Knopf; October) skillfully creates. Against all expectation, Golden's Sayuri is a charmer: never coy, always articulate, spelling out the intricate choreography of the Kyoto teahouses between the wars. Golden sets up Sayuri's rise like a sumo match or an event of international espionage. " 'Keep in mind that an apprentice on the point of having her *mizuage* is like a meal served on the table,' " her mentor explains. " 'No man will wish to eat it, if he hears a suggestion that some other man has taken a bite.' " There's always a new fight: against a rival, against an unpleasant sugar daddy, against the hardships of war, but Golden cloaks the ruthlessness of the beauties in literally juicy metaphors.

The baroque and the cutesy make strange bedfellows. A North Carolina boy gone north to come out, Allan Gurganus's alter-ego protagonist Richard Hartley Mims Jr. is a struggling writer, learning to *learn* from one-night stands in pre-AIDS Manhattan. As in the flood of cautionary-tale memoirs published in the past few years, the fun in Gurganus's **Plays Well With Others** (Knopf; November) is framed, in sections labeled "After," and "After After," by sober summations of how he lost the ones he loved. But his stuttering, gushing tone is oddly feminine in a novel dedicated to the pursuit of the butch, as if Mrs. Mims's country-club thank-you notes had been crossed with her son's diary. It's all a bit self-indulgent, like the discussion of Hartley's address book—the dead: Should they stay or should they go?—that recurs one too many times. The sorrow of erasure is blunted in fiction, unlike in reality, by repetition.

As is often the case with Jamaica Kincaid's novels, the payoff of **My Brother** (Farrar, Straus & Giroux; October)—a memoir, her first—is the undertow of Kincaid's keen, pitiless prose, as powerful as poetry but distinctly something else. Mother-hate, self-pity, childhood hurt, death, loss: We've traveled with Kincaid through this achingly personal terrain before. She sulks, aches, broods, and muses on these topics as she watches her brother—fifteen years her junior, never once living in the same country as she—die of AIDS, sometimes with near-clinical detachment and often with oddly stilted language. "He grabbed his penis in his hand and held it up; it looked like a bruised flower that had been cut short on the stem; it was covered with sores and on the sores was a white creamy substance, a fungus." But it's not until the final pages of this slight volume, at a book party in Chicago several months after her brother's death, that Kincaid is able to metabolize the loss—and these few passages make the death of this person, whom she really doesn't know, whom we can't grasp, more despairing for us than Charlotte's for a 7-year-old.

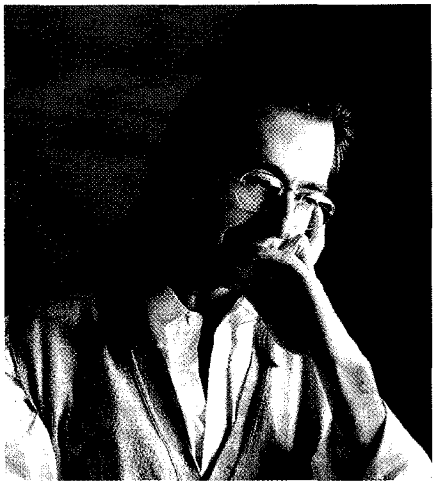
Paul Auster, who detailed the adventures of an alter ego, Paul Benjamin, in *The New York Trilogy,* has decided to write about his ego instead. The self-consciously-titled **Hand to Mouth: A Chronicle of Early Failure** (Henry Holt; October) investigates Auster's lean years, as if he were a cult figure now unimaginably far from pecuniary concerns. But he probably is, post-*Smoke,* post–Park Slope brownstone, pre–movie with Juliette Binoche. It's hard to work up a lot of sympathy for the real Paul Auster, who refused to work more than a part-time job to support his art, his first wife, and their baby. He says, "I was doing everything in my power to prostitute myself, offering up my wares for rock-bottom prices, and still no one would have me."

Prostitution, in his case, was the writing of a not-too-spine-tingling detective novel. The baseball card-game and the absurdist plays also included in the memoir's selected juvenilia made him no money in his unsuccessful twenties. But they will now.

'Course you meant to, but somehow you didn't manage to plow through *Mason & Dixon* this summer—and now here comes another high-lit brick to lug around. Don DeLillo does readers a big favor, though. He starts the 827-page **Underworld** with what may be his finest piece of writing ever, a fictionalized account of Bobby Thomson's shot-heard-'round-the-world home run that catapulted the New York Giants over the Brooklyn Dodgers for the 1951 National League pennant. In DeLillo's version, Jackie Gleason is drunk and wise-cracking, Frank Sinatra is wishing he were somewhere else (especially after Gleason vomits on his shoes), Toots Shor is trying to enjoy the game, and J. Edgar Hoover is receiving news that the Soviets have just exploded a nuclear device. It

A memoir from Jamaica Kincaid, the author of last year's semi-true *Autobiography of My Mother.*

Photographs: top, Steven Freeman; bottom, Nancy Crampton.

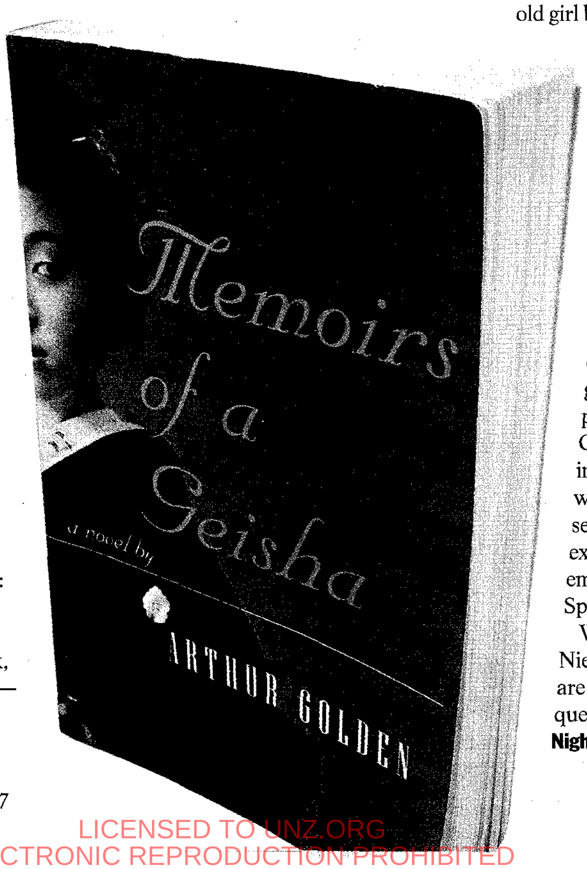


***The Alienist* wars with *The Angel of Darkness* in Caleb Carr's sepia sequel.**

is not just sharp and funny (which we expect from DeLillo); it is warm and even nostalgic. The rest of the novel, which cuts back and forth through the next 50 years, loosely linked by the passage of the ball Thomson hit, never quite matches this peak. Here, though his sentence-by-sentence craft is as sharp as ever, DeLillo seems to drift. A shorter, better book wants to be carved from this block.

"I would die, but also the little girl I was making this [dollhouse] for would die, would die an old lady in whose mind I had become a dim myth, her father, and her dolls would die from the innocent fervent make-believe that gave them momentary life, and the spiders had died in their webs around me. . . ." Not much is sunnier in John Updike's compact new novel **Toward the End of Time** (Knopf; October). The setting is still the Eastern Seaboard, closer to Updike's real Ipswich home than usual, but the time is 2020—post–Sino-American War, post-Holocaust, the North a wasteland of prepubescent bandits, gloomy whores, and the narrator's own stinging memories. Each page becomes a new valediction, as Updike's 66-year-old narrator uses this degraded terrain to soberly distill ideas about life, love, and decay with a gut-wrenching tone closely recalling Dylan Thomas's in "The Force That Drives the Green Fuse." But one wonders why the world has to die when he does.

Everything's okay, all right, just fine for Frederick Barthelme's trademark middle-class, middle-aged hero in **Bob the Gambler,** his third novel (Houghton Mifflin; October). Get take-out from Taco Bell. Find the remote. Scold the kid for missing curfew. Belch. It's not a menacing world Bob treads through, although its ennui borders on lethal: "I took Frank [his dog] outside to see the stars. They were all there." Gambling just passes the time, but it's not long before Frank, not entirely unintentionally, lets his habit get out of control. Barthelme appropriates the act of throwing away cash as complicated though not original metaphor—destroyer, ballast, and redeemer. Though less avant-garde than his late brother, the younger Barthelme is also a dutiful postmodernist, and the collusion of the novel's form—de-centered, drab, drifting—with its themes often leaves his readers in as much of a cul-de-sac as his characters.



Brookline-ite Arthur Golden successfully impersonates a Kyoto geisha.

"There will be an orgy of millennial books, and I hate to follow crowds," writes Stephen Jay Gould, preeminent Harvard paleontologist and this nation's most commercially successful science writer. What he then strives for in **Questioning the Millennium** (Harmony Books; October) is less pop psychology about why we need the confabulation than a hermeneutical reading of different calendars. Where millennium once meant that Christ would reign sometime in the future for 1,000 years, Gould asserts in the book's central essay, it now denotes any random period of 1,000 years. This is not news. Does the millennium begin in 2000 or 2001, he asks? Do we care? What Gould proves with his tiresome QED is that without jeremiads or mysticism or merchandising, the concept of millennium is about as riveting as the book itself.

Another scabrous Floridian eco-thriller with a two-word title from paperback best-seller Carl Hiaasen, just as swift and engaging, vigorously plotted and tasteless—"Kid can't find his dick with a pair of salad tongs!"—as Hiaasen's previous other efforts in this narrowly defined terrain. In **Lucky You** (Knopf; November), we are, yet again, in *noir*-lite territory of thievery, snitches, scams, all manner of bad things, where weird and sketchy characters have only two modes of existence: playing someone or getting played. The first of many unlikely incidents involves the lone members of the "White Rebel Brotherhood," Bodean Gazzer and counterfeiter Chub, winning the $28 million state lottery, which is good, considering that they need to arm themselves against NATO (lying in wait in the Bahamas, of course), the Tri-Lateral Negros, and the "damn com'nists." But they're soon enraged to learn that there's another winner: turtle-mad, love-starved, doggedly heroic JoLayne Lucks, who just happens to be black. Silly goings-on ensue as the two parties, joined by Hiaasen's alter ego— the dashing, principled newspaperman Tom Krome—chase each other round and round the lower peninsula.

Cunnilingus with prison wardens! Lethal injections gone awry! Missing homework assignments! If this sounds like a good read, you've probably already consumed *Tooth Imprints on a Corn Dog, I Smell Esther Williams,* and the rest of Mark Leyner's slim, trademark-heavy *oeuvre.* His latest, **The Tetherballs of Bougainville** (Harmony Books; October), has little to do with backyard sports and a lot to do with the sexual fantasies of 13-year-olds, specifically 13-year-old Game Boy–addicted, leather-pantsed Mark Leyner. It's a genre-busting work, including an autobiographical screenplay, a complete description of a Nintendo game called Gianni Isotope, and tips on how to score your death-bed video. The moral of the story (and it does have one) is the title of the fictional Leyner's first film: "Eventually, Even Mighty Mouse Is Vivisected By the Dour Bitch in a White Lab Coat." The *Dour* is a nice touch.

It will, no doubt, make you feel like a 15-year-old girl by the pool in July, perhaps again, perhaps for the first time. But maybe 15 wasn't so bad. Jacqueline Susann's **Valley of the Dolls,** back in print after years of rippled beach-house purgatory, is nonetheless not to be missed (Grove Press; October). It's not a period piece—it's *Melrose Place.* Anne Welles, beautiful, sweet, destined to be unhappy, is every girl who ignores *The Rules.* Think Jane, or the early Alison. After her heart's been broken one too many times (all by the same guy), she'll remind you of the mid-period, alcoholic Alison. Or take Neely O'Hara, indelibly played by Patty Duke in the camp-classic movie—it's Sydney with a singing voice! Reading *Valley* is self-indulgence at the highest level, with execrable dialogue that echoes the emotional high points on any of Aaron Spelling's interchangeable shows.

What do Toni Morrison, *Scream,* and Nietzsche have in common? And why are they all so darn popular? That's the question Mark Edmundson answers in **Nightmare on Main Street: Angels, Sado-**

Photographs: top, Robin Saidman; bottom, Steven Freeman.

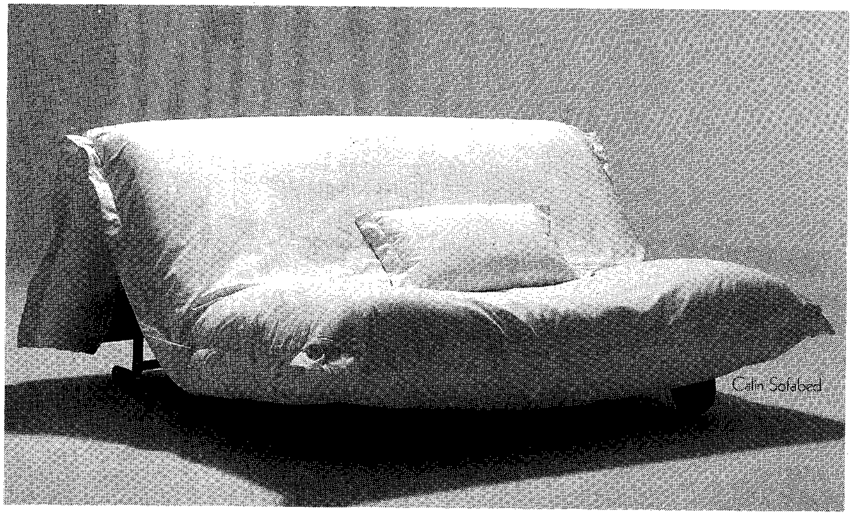
Masochism and the Culture of Gothic (Harvard University Press; October). It's been a while since the last academic attempted pure pop-cultural skimming: Freud, *The Texas Chainsaw Massacre,* and *Frankenstein* all flash by. This is a scholarly book we all can relate to—if you don't catch the literary references, it's a good bet you've watched *Oprah.* "One of the major repositories for 90s Gothic is the afternoon talk show," Edmundson writes. "The victims have been pursued, harassed, mistreated." We like the gothic because we think we're being persecuted: "We are overcome with fearful imaginings about the future. One function of Gothic is to turn free-floating anxiety into suspense."

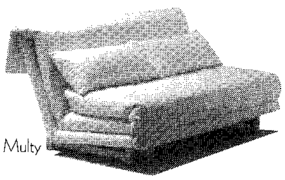
Paul Auster exposes his early literary failures: hard-boiled tales, absurdist plays.

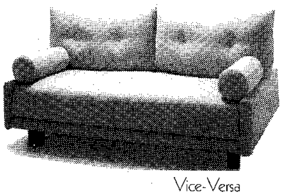
Is it enough these days to write a book about what the American classics are without overexplicating why that's so? Andrew Delbanco seems confident that it is. **Required Reading** (Farrar, Straus & Giroux; September), an offering of *New Republic* essays by the Columbia English professor best known for last year's cultural critique of evil *The Death of Satan,* presents a superb, highly literate reading of a canon too relevant to take issue with, including Melville, Crane, Chopin, Wharton, and, in the book's most trenchant essay, Abraham Lincoln. Without winking at the authors' political dimensions or taking a melancholic who-reads-the-greats-anyway tack, Delbanco manages to reinvest this familiar material—the nuances of Bartleby's "prefer," Kate Chopin's feminist vocabulary, and other undergrad fodder—with new vigor and insight. The one complaint is that, bundled together, the essays seem more random and undirected than they might.

VANESSA GRIGORIADIS AND ALEXANDRA LANGE

Photograph by Ashkan Sahihi/Outline.







GREAT SOFABEDS
By Ligne Roset, France

Calin Sofabed

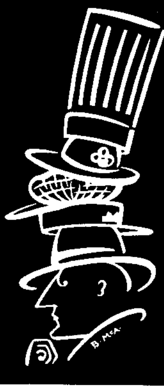
The New York resource for Europe's best sofabed collection.

Multy

ligne roset®

Vice-Versa

LIGNE ROSET • 200 Lex, 6th floor • NYC • 685-1099 • Open: M-F, 9-6



Is it Time to Change Hats?

Are You Thinking About Trying a Chef's Toque?

We have the perfect course for the serious amateur. La Technique offers all the fundamentals of classic cooking and graduates may qualify for entrance into level II of our culinary career program.

Career programs in culinary, pastry and international breads are also available.

Classes Forming Now!

The French Culinary Institute

462 Broadway (at Grand Street)
Telephone: 212.219.8890
Fax: 212.431.3054
http://www.frenchculinary.com

· PRADA · GUCCI · ESCADA · VERSACE · HERMES · CHANEL · YVES SAINT LAURENT · CALVIN KLEIN · ISAAC MIZRAHI · DONNA KARAN · FERRAGAMO · FENDI · GIVENCHY · MAX MARA · ARMANI · LOUIS VUITTON · MOSCHINO · OSCAR DE LA RENTA · GIANFRANCO FERRE · CHRISTIAN DIOR ·

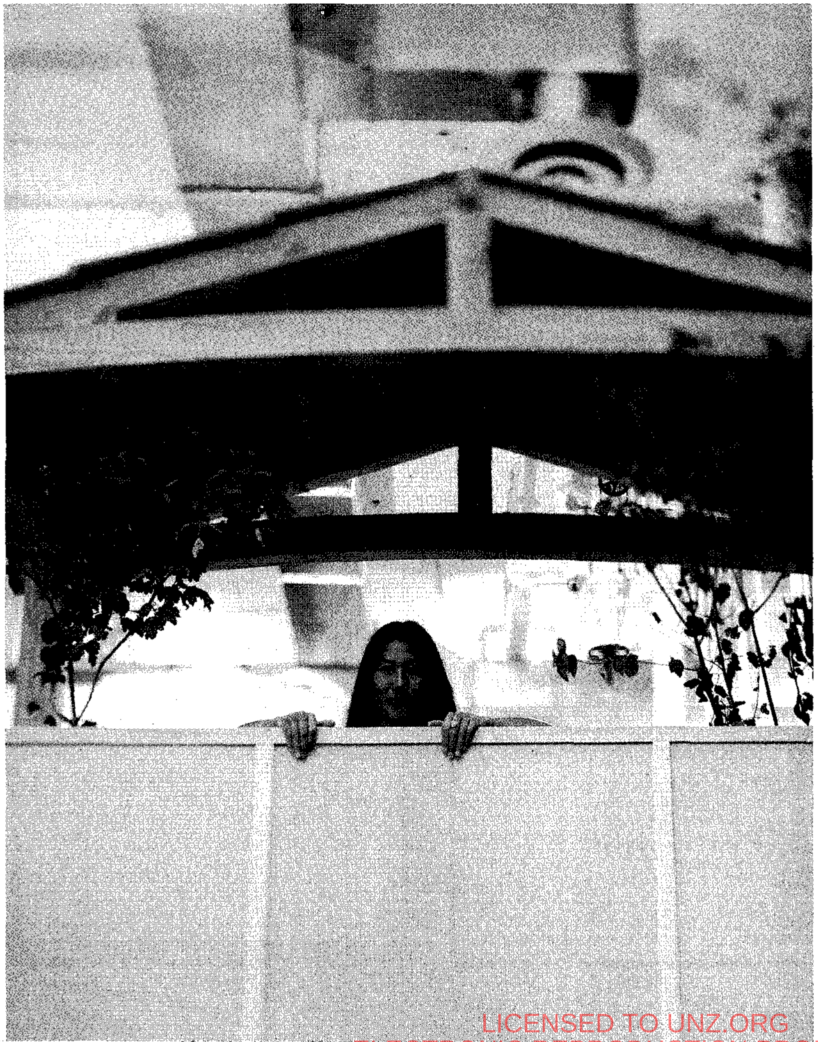
A STUNNING SELECTION OF TOP DESIGNERS AT AMAZING PRICES

B:s

BIS COLLECTIONS
UPSCALE DESIGNER RESALE

24 EAST 81 ST STREET
NEW YORK, NY 10028
SECOND FLOOR
212.396.2760

CAFÉ MONTAIGNE
FALL PREVIEW
LI PING
GRAND CENTRAL CAFE
DANIEL BOULUD
PHILIPPE STARCK
FOOD
BLOOMING BAKERIES
ASIA DE CUBA
THE JAZZ STANDARD
AMERICAN PARK
POLISTINA'S
BLUE RIBBON BAKERY & CAFE
TUSCAN SQUARE
FENG SHUI
PIZZA
DUCK CONFIT WITH WILD-RICE FRITTERS



FLAMING DESIRE

BY VICTORIA C. ROWAN

WHEN YOU NAME A GIRL "FIRE," IT'S SAFE to assume she will grow up to have burning desires. Restaurateur Li Ping, born in Taiwan and raised in Tokyo, no doubt has surpassed even her parents' expectations, however, having created one successful venture after another half a world away. Li Ping (*Li* representing fire in the I Ching) will see her most passionate dream fulfilled when **Obeca Li** opens in a most extraordinary TriBeCa space in late September.

To anyone who has done time on jury duty, Obeca Li's Thomas Street address may not conjure the most inviting images. But a short journey across a simple wooden bridge is all that will be required to leave behind the workaday world and enter what Li Ping promises will be a Shangri-la of Asian-inspired cuisine. Depending on your mood, you might lounge on garden chaises where lush bamboo rustles, sip coffee fresh from a miniature Chinese pot at your table, grab a quick-fix meal at the noodle counter, nibble madai sashimi (Japanese snapper), have the I Ching cast to learn some things you don't know about your-

PHOTOGRAPH BY KENNETH CHEN

Li Ping brings fusion, feng shui, and fashionable food to a nineteenth-century loft in TriBeCa.

Who Is the Best Restaurateur in America?

Drew Nieporent

AS SEEN IN The New York Times Magazine, MARCH 10, 1996

Who Is the Best Restaurateur in America?

Drew Nieporent

put hamachi with jalapeños in a birch forest at Nobu and mixed phyllo-wrapped sardines with belly dancers at Layla. With six restaurants and counting, he has redefined the art of dinner as theater.

by Arthur Lubow

Entering TriBakery, his first stop of the day, Drew Nieporent pauses to shift the wicker baskets of the biggest loaves of bread to the top shelf, where they're easier for the customers to grab. He asks the cashier to push a tray of lemon squares to the front of display case (easier for the customers to see) and points out that the pastries are to end in one part of the case, sparse in another. A few words with the manager, then, snatching a croissant on the way out, he walks next door to TriBeCa Grill, highest-volume restaurant, where he picks up a sheet of telephone messages. Although he is the head of a restaurant empire that does nearly $30 million a year in business, Nieporent has yet to hire a secretary. He checks calls (most are from friends or friends of friends, hoping for a table at one of his restaurants), then studies the reservations list. Celebrities, friends, regular customers, food professionals: all will require some acknowledgment — a little schmooze from the owner himself, a little something from the kitchen or both.

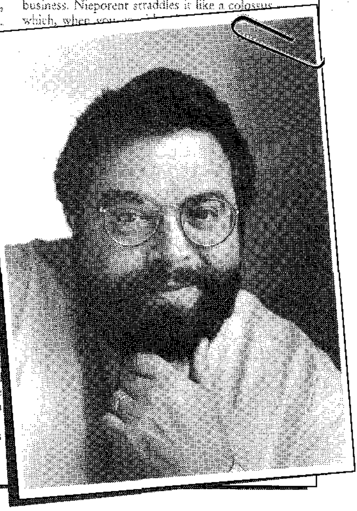
At night the small skylight room at the back of TriBeCa Grill accommodates diners, but during the less-busy lunch period it serves as Nieporent's makeshift office. From here he can develop strategies for his expanding restaurant domain. Five of the six restaurants that he co-owns are within a five-minute walk of TriBeCa Grill. (The sixth, Rubicon, is in San Francisco.) There is Montrachet, his maiden venture, a French restaurant that is going strong in its 11th year; Nobu, an innovative Japan restaurant that is, at this moment, the har reservation to score in New York; Layla, the Mid Eastern place that is Nieporent's newest entry, TriBakery, a lunch spot and bakery. TriBeCa C serves as Nieporent's headquarters because, as largest restaurant, it allows him a little space spread out. It's his symbolic base as well. When opened TriBeCa Grill in 1990 with Robert De Ni as his high-profile partner (and 22 other investo many of them in the movie business), Nieporen arrived on the New York restaurant scene. TriBeC Grill introduced the Nieporent custom blend: pro fessional service, dependable food, sharp-focuse restaurant identity and high-octane glitz.

In the skylight room today, Nieporent ha scheduled a noon meeting with David Rockwell the interior designer whose credits (besides Plane Hollywood) include Nobu. When he opened TriBeCa Grill, Nieporent was too rushed to care that it was ugly. Now he has decided it could use a brush-up by Rockwell.

At the center of TriBeCa Grill is an enormous mahogany bar, which Nieporent bought at auction for $7,500 and then spent $45,000 restoring. "It was in splinters," he says — the heritage is what he was after. The bar once dominated Maxwell's Plum, which was the trendiest restaurant in New York in the late 1960's. "There is a certain continuity of experience there," acknowledges Warner LeRoy, who founded Maxwell's and now owns Tavern on the Green. For Nieporent, the legacy was personal. After he graduated from Cornell University, his first full-time job was conveying food from the back of the house to the front (that is, from the kitchen to the dining room) at Maxwell's Plum.

Rockwell has no designs on the Maxwell's bar. In the main room, he is simply recovering the banquettes, repainting the green wood trim maroon and hanging seven Mission-style chandeliers of oxidized bronze with glass inlays. "If it ain't broke," Nieporent says, "don't fix it." Rockwell has more ambitious plans for another site — Minton's Playhouse in Harlem. At Minton's, Nieporent hopes to restore the playhouse, which was a hallowed jazz club half a century ago, and to convert the vacant dry cleaner next door into a restaurant, but that project is on hold until he can find some minority investors. (He doesn't want to be seen as an outsider.) In the more immediate future, Nieporent would like Rockwell to design a stylish noodle shop adjacent to Nobu, where an empty gallery now sits. He already has a name for the joint: Nobu's Noodles. "We're turning away 200 people a day at Nobu," he explains. The project is a little delicate because Nobuyuki Matsuhisa — the Los Angeles-based chef and Nieporent's partner — hasn't yet agreed to it. "We have to defer to Nobu in terms of the back of the house and the menu," Nieporent says, "but we're goosing him a little." He is also fielding offers to open Nobus in London and Las Vegas.

THE DIVISION BETWEEN THE FRONT AND BACK of the house is the fault line of the restaurant business. Nieporent straddles it like a colossus which, when



Arthur Lubow's most recent article for the Magazine was a profile of the figurative artist R. B. Kitaj.

©1996 The New York Times. Reprinted by Permission.

Come find out why. Why the New York Times Magazine called Drew Nieporent the Best Restaurateur in America. Why so many flock to Tribeca, San Francisco, Sonoma and London for a seat in one of his restaurants. And why people keep coming back.

AMERICAN EXPRESS® Cards

Drew Nieporent & The Myriad Restaurant Group
Proudly Welcome The American Express® Card.
For more information about the Myriad Restaurant Group, visit
The Interactive Gourmet on the World Wide Web:

www.cuisine.com

Tribeca Grill
GREAT AMERICAN BRASSERIE
375 GREENWICH STREET, NYC
212-941-3900

MONTRACHET
THREE-STAR MODERN FRENCH
239 WEST BROADWAY, NYC
212-219-2777

NOBU
NEW YORK CITY
LONDON
AWARD-WINNING NEW STYLE JAPANESE
105 HUDSON STREET, NYC
19 OLD PARK LANE, LONDON
212-219-0500

layla
MIDDLE EASTERN CUISINE & BELLY DANCING
211 WEST BROADWAY, NYC
212-431-0700

RUBICON
3 1/2 STAR CONTEMPORARY CALIFORNIAN
558 SACRAMENTO STREET, SAN FRANCISCO
415-434-4100

CITY WINE & CIGAR CO.
BOLD CUISINE OF CIGAR-PRODUCING NATIONS
62 LAIGHT STREET, NYC
212-334-2274

Freestyle!
CLASSIC WINE COUNTRY CUISINE
522 BROADWAY, SONOMA, CA
707-996-9916

TRIBAKERY
HOUSE-BAKED BREADS & PASTRIES
186 FRANKLIN STREET, NYC
212-965-0170

FALL PREVIEW FOOD

self, sample tapas-size portions of grilled foods at the kobachi (small dishes) bar, or relax in a glass-and-metal mezzanine overlooking it all while sipping cold sake from a wooden-box cup.

Around the corner from the garden bar will be a Japanese photo booth that prints onto stickers, and singles will be encouraged to leave personal ads in a notebook. Loftily enterprising? Definitely. This is not one restaurant but a vertical integration of the intimate bars and restaurants one might find in a Japanese alleyway (albeit one reconstructed within a 150-year-old, 15,000-square-foot, tri-level loft in Manhattan).

If Li Ping's track record is anything to go on, the odds are good that Obeca Li will have no trouble attracting crowds. Her Thai-infused Kin Khao opened in December '91 and was followed two years later by the vaguely Shanghai-esque noodle shop–tearoom–store Kelley & Ping. Still very hip, they are defining restaurants in SoHo: The spiciness is tame enough for the taste buds of the predominantly non-Asian clientele; the food is reasonably priced (though exorbitant by the standards of Chinatown, just blocks away); and the studied ambience has an oddly romanticized Eastern authenticity.

EVERYONE'S A LITTLE PHOBIC ABOUT LABELing Obeca Li's cuisine. "Asian fusion has come to mean 'Dump lemongrass in your basil sauce,' " complains the architect, Larry Bogdanow, "throwing ingredients from all over the world into one melting pot—not very appetizing. It's just as terrible in jazz."

Robert Banat, a former manager of the Quilted Giraffe and the Sony executive dining room who will manage Obeca Li and is Ping's partner, says that "vital" comes closest to describing the food. But that sounds too humorlessly vitamin-fortified for the kind of witty sensual pleasures Obeca Li will offer: winter wonton soup with acorn squash (from the noodle shop), a tofu frittata with honshi meji (dome-shaped Japanese mushrooms) and snap peas (eggless, from the kobachi bar), kumomoto oysters with wasabi caviar and a Chinese black-vinegar mignonette (mini–white oysters from Washington State served with wasabi-marinated caviar and a tangy sweet dipping sauce; from the sushi-and-oyster-bar dining room); for dessert, a moon cake (a tofu-ricotta-and-mascarpone cake drizzled with pistachio honey, also from the downstairs dining room).

A lithe Tinkerbell in a form-fitting brown mini-dress and platform mules, Ping says she wanted to create convivial spaces where people could "reconnect." She called on Bogdanow (who had designed Kin Khao and Kelley & Ping, along with dozens of other restaurants around the city). The team also includes Banat, chef Mitsuo Kikuchi (previously of the River Cafe and the Water Club), contractor Peter Codella (who's also a sculptor), and, oh yes, feng shui consultant David Rainey.

FROM THE OUTSET, FENG SHUI WAS INTEGRAL to the design process. Rainey used the I Ching and other traditional guides to divide the rectangular space into nine areas. According to the geomancy of feng shui (the ancient science, currently beloved of Donald Trump and *tout* Manhattan, of creating harmony with the environment), human habitats are affected by eight universal concerns. Activities in the restaurant were assigned to the most appropriate zones, including wealth and prosperity (the management offices), fame and reputation (a red-walled dining room), love and marriage (the *faux* tatami room), children and creativity (the family-style dining area), etc. Ping wanted the kobachi bar to be at the heart of things, and Rainey suggested an octagonal roof for it, a shape considered powerful in feng shui, forming the restaurant's hub.

"I'm not entirely sure that Japanese won't come here and laugh, but this is an unapologetically New York restaurant," says Bogdanow. "We have beautiful cast-iron Corinthian columns from the nineteenth century here; no way was I going to box them in and try to Japanese them up." Bogdanow's signature elements—sensual finishes, rich earth tones, plentiful curves, and alluring mezzanine views—will be in ample evidence. A curving shoji-screen-like wall between the sushi-and-oyster bar and the kitchen is actually translucent fiberglass that will illuminate the kitchen from behind, creating a shadow-puppet effect. Perhaps the cleverest touch is the use of perforated metal, its pattern resembling the I Ching symbol for creativity. Timelessness, not trendiness, is the goal.

"This restaurant is *conscious*," Rainey says. "The arrangement of the spaces is so awake, it will be like flipping the switch on to a new dimension." ▬

Sake is the drink of choice at the ambitious, eclectically Asian-flavored Obeca Li.

Photograph by Kenneth Chen.

1974
(The Bear)

1991
(The Bull)

1997
(The Beef)

YOUR DESIRES HAVE COME OF AGE

MORTON'S
OF CHICAGO
®
THE STEAKHOUSE

USDA PRIME AGED BEEF ▪ FINE WINES
PRIVATE DINING AVAILABLE IN OUR BOARDROOM
LUNCH, MONDAY-FRIDAY ▪ DINNER, NIGHTLY

NEW YORK
MIDTOWN ▪ 551 FIFTH AVENUE ▪ (212) 972-3315
(Entrance on 45th Street)

WALL STREET ▪ 90 WEST STREET ▪ (212) 732-5665

BLUE RIBBON BAKERY & CAFE

BROMBERG'S WONDER BREADS

The Blue Ribbon Bakery & Cafe's raison d'être.

IT'S ALMOST IMPOSSIBLE these days to find a chef or restaurateur lacking the ambition to open a sideline bakery. Joe Allen, Drew Nieporent, Keith McNally, David Bouley, and most recently Daniel Boulud are all making dough making dough. Having developed a cult following among diners and fellow chefs at their perpetually hip Blue Ribbon and Blue Ribbon Sushi, Bruce and Eric Bromberg, the Coen brothers of the Manhattan restaurant scene, have a characteristically iconoclastic vision for their newest venture. Rather than ape the competition with such Eurocentric stock-in-trade as baguettes or ciabatta, the **Blue Ribbon Bakery & Cafe**—slated to open, appropriately, by Thanksgiving—will bake American.

"We're probably more influenced by Arnold's than by Balthazar," says Bruce, who, despite his affinity for our national bread, learned the craft toiling at the renowned wood-burning ovens of Poilâne in Paris. But at the original Blue Ribbon, necessity dictated taste: The restaurant's electric convection oven couldn't produce traditional French bread. Bromberg adapted to his new surroundings by inaugurating the house loaf, a chewy, egg-slicked white bread.

The brothers' next location search brought another felicitous surprise. In the basement of a West Village bodega, they chanced upon a deteriorated brick oven built into the foundation of the turn-of-the-century building. Even in its decrepit state, Bruce says, "it was the most beautiful thing I'd ever seen." The brothers will expand their repertoire with rye and matzo, which they'll sell retail along with a packaged-food line as eclectic as their menus. What Bruce describes as everyday items may be a bit more special-occasion to the rest of us: groceries like andouille sausage, smoked fish, pickles, pierogi, and pâté. Café dining upstairs and down will feature a similarly diverse menu, from lobster thermidor to hummus and pita, plus oven-baked casseroles of sweetbreads or filet of beef. A basement wine room seating eight to ten will overlook the baker at the oven, doubtless offering some their very first glimpse of a white bread that doesn't come presliced in a plastic bag. *(33 Downing Street; 337-0404.)*

ROBIN RAISFELD

FOOD PREVIEW

WHERE ARE THEY NOW?

CAN'T GET A TABLE AT BALTHAZAR? FINDING IT easier to buy a loaf of bread than dinner at Bouley's prohibitively intimate new bakery? Just wait. One certainty of the New York restaurant scene is that each season—each week, it seems—the hot spot of the moment is displaced by a newer, trendier, even more inaccessible one. Yes, we care about the food, but sometimes all it takes is a whiff of celebrity to flood the phone lines. Even restaurants that have been around for a while can get a transfusion of hipness in the form of a transplanted chef, a bit of culinary star power that generates buzz. Everyone who was eagerly anticipating ex–'21' chef **Michael Lomonaco's** rumored new restaurant will undoubtedly book dinner at Windows on the World, the not-so-new kitchen where he ultimately ended up. Likewise, Francophiles will sprint to the Waldorf's Peacock Alley once new chef **Laurent Gras,** fresh from Alain Ducasse in Paris, has had a chance to settle in and recast the menus. Which isn't to say that there won't be the requisite flurry of openings. San Domenico's **Tony May,** like Larry Forgione before him, is bringing his considerable epicurean expertise to the financial district next month. The Blue Ribbon brothers **Bruce** and **Eric Bromberg** are expanding their downtown empire with a West Village bakery-café. Danny Meyer's cousin the avid drummer (and, secondarily, attorney) **James Polsky** is planning a restaurant and jazz club seven blocks north of Meyer's thriving Gramercy Tavern. It's heartening to think, as your latest attempt at a dinner reservation is denied, that ground is just now being broken on the site of tomorrow's most coveted table. So which seven digits will be on everyone's speed-dial this time next year? Here's our forecast for fall.

BELOW CANAL

Gemelli *4 World Trade Center; 488-2100.* Tony May's newest restaurant has been gestating for just over a year, but when it opens this month, Gemelli (Italian for "twins") will offer its captive World Trade audience a Tuscan menu ranging from simple pastas, pizzas, and fish to more exotic regional specialties like bottarga, herb-dried fish roe. Outdoor dining, takeout, and a piano bar round out the expansive complex. *September 18.*

American Park at the Battery *Battery Park; 809-5508.* Location, location, location. Larry Bogdanow's design for this American restaurant makes great use of its site in Battery Park, incorporating extensive outdoor seating and a second-floor banquet room with wraparound harbor views. The park's only

Photograph by Kenneth Chen.

restaurant, specializing in food cooked on a wood-burning grill, is brought to you by the people who did such a bang-up job resurrecting Brooklyn's nostalgic Lundy's seafood house. *Late October.*

SOHO

Temporarily anonymous, 132 West Houston Street; no phone yet. Jean-Claude Iacovelli, having established a reputation for cheap, chic French bistros with his Jean-Claude, Caffé Lure, and SoHo Steak, is crossing a culinary border. The three-floor bed-and-breakfast he's building on Houston Street will be anchored by a new, even more affordable Italian restaurant serving homemade pastas and other rustic regional specialties. *November.*

CHELSEA

Cafeteria *119 Seventh Avenue, at 17th Street; 479-0878.* Talk about bad timing. The owners, a consortium of fugitives from the Royalton and Circa, were hoping to capitalize on Barneys traffic when they signed the lease on the old Kaps diner. Whoops. Still, the 24-hour hipster coffee shop will feature classic American fare with Asian accents—Thai tuna club, meat loaf—and a contemporary, minimalist design by the architect responsible for the sleek look of Republic noodle shops. *September 30.*

FLATIRON DISTRICT

Tap Room Restaurant *3 West 18th Street; 691-7666.* Good news for fans of the defunct Zip City brewpub: The new occupant is also in the brewing business, having, in fact, supplied all of Zip City's brewing equipment. The Vienna-based Salm Brau company operates a large brewery-restaurant in its hometown, and because they take these things seriously over there, the house German- and Czech-style beer recipes will conform to stringent sixteenth-century purity laws. A few of the more familiar Austrian concoctions—we're thinking schnitzel—will be sprinkled throughout the mostly American menu. *Early October.*

The Jazz Standard *116 East 27th Street; 576-2232.* With cousin Danny Meyer as a backer (and, one would assume, resident font of wisdom), owner James Polsky's new duplex jazz club–restaurant couldn't have a more secure future. Architect Larry Bogdanow (who designed Savoy and Cub Room, among New York's more beautiful spaces) has transformed the 12,000-square-foot duplex into a 140-seat dining room with twenty-foot ceilings and an intimate, stylishly gritty downstairs performance space. Chef Michael Smith's six-year tenure under Waldy Malouf at the Hudson River Club and, more recently, the Rainbow Room has given him plenty of time to master the rudiments of progressively sophisticated American cuisine, along the lines of smoked-salmon salad and duck confit with wild-rice fritters. *Mid-October.*

MIDTOWN EAST

Mr. K's *570 Lexington Avenue, at 51st Street; 583-1668.* For fifteen years, Johnny Kao has been feeding the political elite at his power Chinese palace on K Street in Washington, D.C. This fall, he's opening a $4 million branch here, with private banquet rooms, top-of-the-line crystal and china, a limited, primarily prix fixe menu, and a sense of posh formality that, in his expert opinion, is sadly lacking in the Manhattan Chinese-restaurant market. *Late October.*

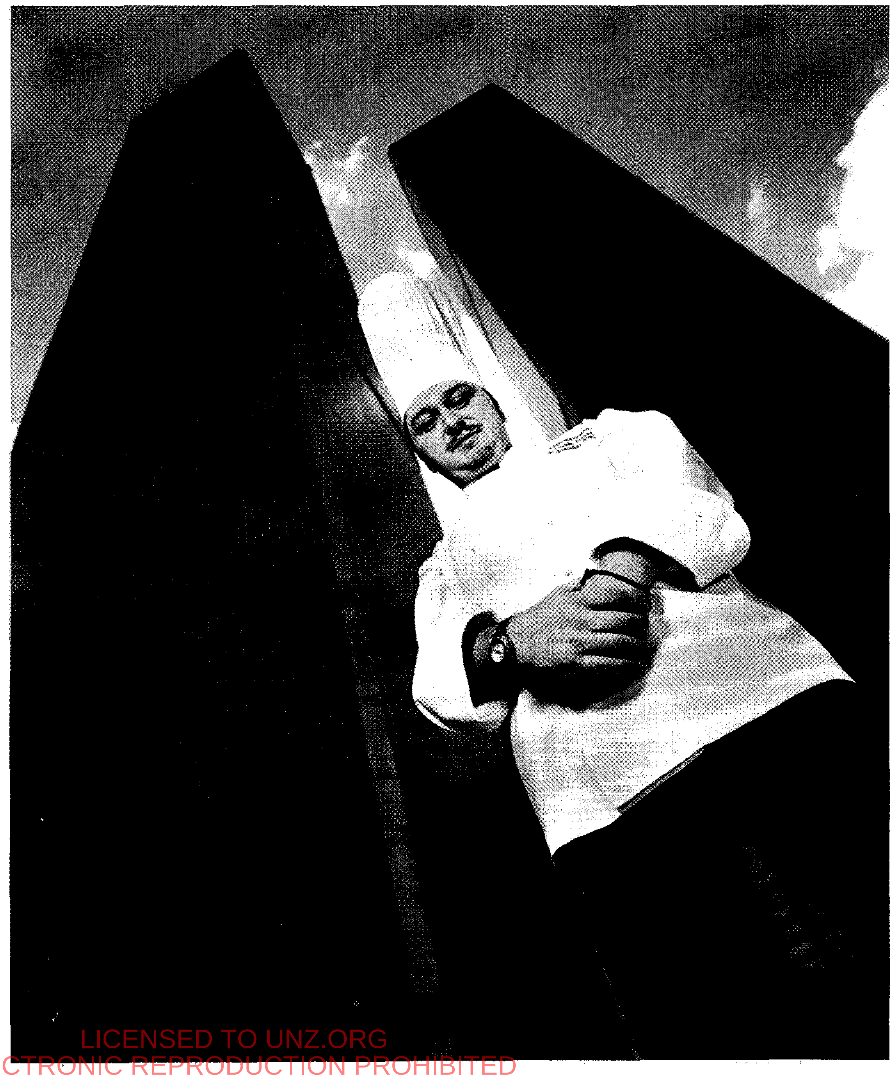
Grand Central Cafe *90 East 42nd Street; no phone yet.* After being unceremoniously ousted from his fifteen-year perch at the top of the stairs at Grand Central to make way for the station's full-scale restoration, Buzzy O'Keeffe (River Café, Water Club) had only to cross the street to find a new home. His $3 million café, built below the Park Avenue viaduct in an abandoned space at Pershing Square that housed, at various times, the USO Center and a repair shop for trolley cars, will accommodate commuters with uninterrupted service from early morning to late night. A large fireplace, wood furnishings, and assorted antiques will create an early-twentieth-century ambience, disrupted only by monitors displaying train arrival and departure times. *December.*

Grand Central Steak House *Grand Central Terminal; no phone yet.* Peter and Penny Glazier, whose upscale holdings include Tapika and Monkey Bar, have inherited O'Keeffe's mezzanine territory in the renovated terminal. Their plan calls for an elegant steakhouse and champagne bar, designed by David Rockwell to evoke the romance of train travel and, perhaps, to levitate. (Because of the terminal's landmark status, no design element is attached to the floor or the walls.) Tapika chef David Walzog will be executive chef here too. *December.*

Asia de Cuba *237 Madison Avenue, near 38th Street; 726-7755.* Ian Schrager and Philippe Starck team up again, this time for a new Asian-Cuban restaurant in Morgans Hotel. The China Grill's Jeffrey Chodorow is implementing the fusion menu. *October.*

MIDTOWN WEST

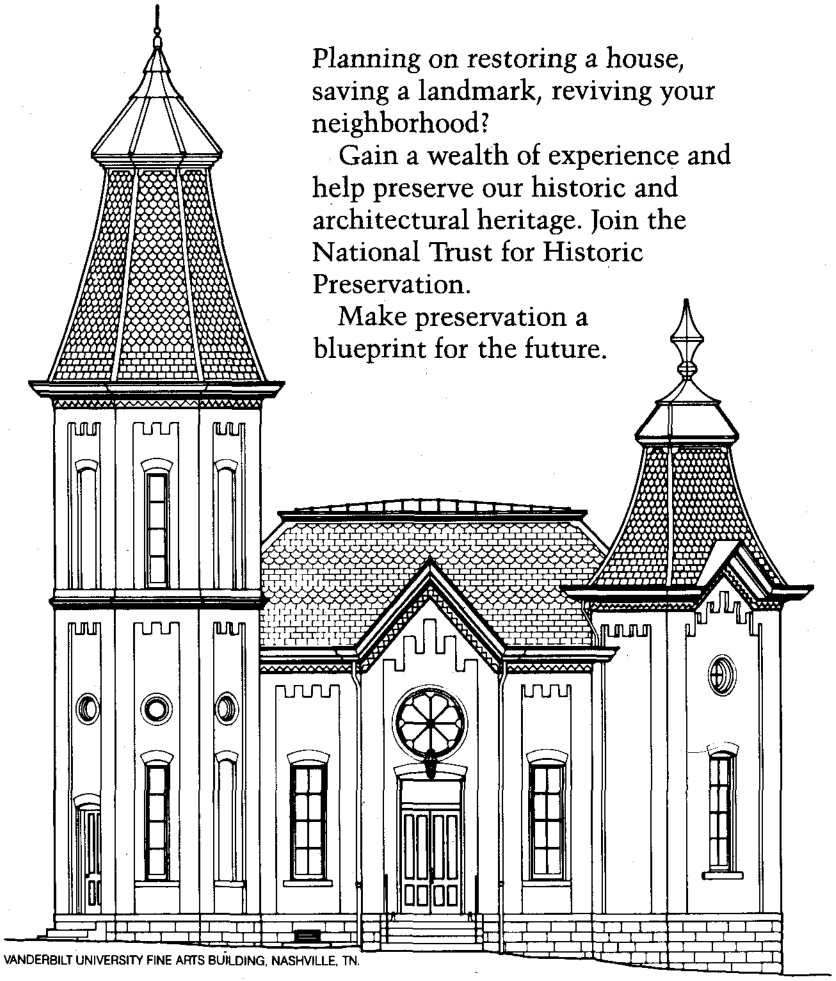
Heartland Brewery *1285 Sixth Avenue, at 51st Street; no phone yet.* Jon Bloostein's second, midtown Heartland Brewery almost didn't happen. Luckily for him, and all the beer-quaffing executives at his new branch in the PaineWebber headquarters, the State Legislature passed a bill permitting brewpub operators to own more than one location. To accommodate the expected white-collar rush



Gemelli chef Emanuele Cappellini standing tall before his built-in clientele.

Photograph by Bernd Auers.

PRESERVATION
PLAN ON IT



Planning on restoring a house, saving a landmark, reviving your neighborhood?

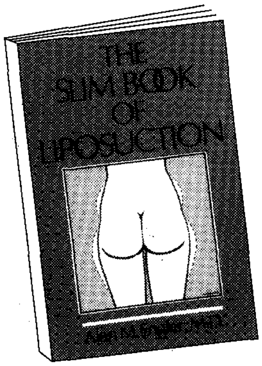
Gain a wealth of experience and help preserve our historic and architectural heritage. Join the National Trust for Historic Preservation.

Make preservation a blueprint for the future.

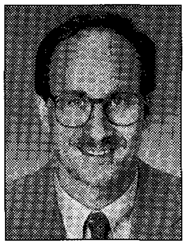
VANDERBILT UNIVERSITY FINE ARTS BUILDING, NASHVILLE, TN.

Write:

National Trust for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036



THE
SLIM BOOK OF
LIPOSUCTION



Alan M. Engler, M.D.
New York Plastic Surgeon
Board - Certified

"a definitive book on the subject"
with 42 before and after
photographs, illustrations and text

AT BOOKSTORES, OR CALL (800) 882-3273
$ 10.95 VANTAGE PRESS, NEW YORK

Cuban coffee-and-vanilla-lacquered duck chow chow at Asia de Cuba.

at happy hour, designer Morris Nathanson is building a bigger bar with a larger selection of single-malt scotches and, yes, cigars. *Mid-December.*

Café Montaigne *745 Fifth Avenue, at 57th Street; no phone yet.* Daniel Boulud is making it that much easier for those who would shop Madison and Fifth before trekking up to his acclaimed Restaurant Daniel for lunch. His stylish new outpost on the seventh floor of Bergdorf Goodman will serve a very civilized lunch and tea to the fashionable segment of his core clientele. Main courses, ranging from $16 to $22, are a bargain compared with his prices uptown. Mouthwatering pastries will be supplied, quite conveniently, by Pâtisserie Payard, the brand-new co-venture of Boulud and his pastry chef, François Payard. *Late October.*

Texas Texas *1600 Broadway, at 48th Street; 956-7427.* Why let Virgil's monopolize the midtown barbecue market? This new 225-seat restaurant will serve up hickory-smoked ribs, blackened rib eye, lobster, and soft-shell crabs, plus buffalo burgers and bourbon-pecan pie. *October 15.*

Nation *12 West 45th Street; no phone yet.* After an exhaustive search for a new space, chef John Tesar of 13 Barrow and the South Fork's recently opened Lobster Bar & Grill is launching his most ambitious project yet: three floors of fusion cuisine, raw and sushi bars, and a menu of international tapas. *November.*

Tuscan Square *16 West 51st Street; 977-7777.* As a not-so-minor diversion from his mission of populating the planet with Coco Pazzos, Pino Luongo has conceived his very own Tuscanyworld, the first Tuscan-theme restaurant. The new emporium at Rockefeller Center seems to be a colossal expansion on mad.61's marketplace concept. In addition to offering the sort of refined country Italian meals served at his ten restaurants, he'll be pushing all manner of Tuscan merchandise, from beauty products and home furnishings to

Photograph by Kenneth Chen.

tableware and packaged food. The bar, library, restaurant, and wine cellar are situated upstairs; down the spiral staircase, built around a preserved cypress tree, is the open kitchen, space for cooking classes, and a farmhouse-style "Tuscan Kitchen Table" for communal meals. Video projections interweave Italian travel shots with live kitchen coverage. It's a small world, after all. *September 15.*

Flute *205 West 54th Street; no phone yet.* Should Letterman ever decide to kick back after a show, instead of racing home to his Connecticut pad, he can pop into the luxe champagne-and-wine bar opening around the corner from the Ed Sullivan Theater. Choose your brand of bubbly from a list of more than 100, including 15 by the glass. Bar snacks, such as they are, include the regulation caviar–smoked-salmon–foie gras triumvirate, plus made-to-order Vietnamese spring rolls. *September 27.*

UPPER EAST SIDE

Ocean East *1341 Third Avenue, near 77th Street; 861-4700.* Jim McMullen's, long a holdout on the Upper East Side's volatile restaurant scene, has finally succumbed to changing tastes and demographics. New owner Stephen Hanson adds the site to his roster of seafood houses, this one with Asian inflections as well as oyster and sushi bars. *Late October.*

Rosewood *1319 Third Avenue, near 75th Street; 879-5000.* Quisisana had long been a popular, if fairly expensive, neighborhood Italian restaurant. Its owners have hired a new chef, Tyler Florence of Cibo, to create a more affordable, eclectic American menu, featuring dishes like wood-oven-baked flatbread, French lentil-and-oxtail stew, Chilean sea bass, and pan-roasted pheasant. *September 15.*

UPPER WEST SIDE

Polistina's *2275 Broadway, near 82nd Street; no phone yet.* Arthur Cutler, the driving force behind such crowd-pleasing concepts as Carmine's and Virgil's, passed away just a few months before the grand opening of his last project. But his partners have forged ahead with their new pizzeria, somehow managing to find a pocket of Manhattan yet to be colonized by Patsy or John. The streamlined menu also offers salads, panini, and house-baked rolls and focaccia, plus two dozen Italian wines by the glass. No slices. *October.*

BROOKLYN

Petite Crevette 2 *168 Seventh Avenue, at 1st Street; 718-832-9575.* Neil Ganic struck pay dirt with his wildly popular Atlantic Avenue French fish house, La Bouillabaisse, and its neighboring fish market–takeout shop Petite Crevette. Now, after much imploring from friends in the Slope, Ganic's phasing out the retail aspect to focus on serving fresh seafood preparations at his second, spiffier Crevette. We see the makings of a national chain. *September.* **R.R.**

WE'RE SETTING A PLACE FOR YOU...

...IN THE NEW
GARDEN TERRACE ROOM AT
THE NEW YORK BOTANICAL GARDEN

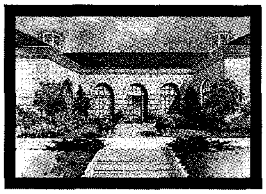
It's hard to imagine a more magical setting for your wedding and other gala occasions.

Only 25 minutes from Manhattan, the new Garden Terrace Room offers the lush surroundings and visual delights of one of the world's foremost public gardens. Like the setting, the food and service by the noted Abigail Kirsch are extraordinary.

All amenities are included, from fine table appointments to outstanding staff.

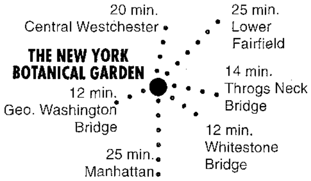
The spacious ballroom with soaring windows and Palladian architectural details, opens to terraces and gardens that promise spectacular seasonal displays.

Privacy is assured. Everything you need for a memorable celebration is here: easy accessibility, unique environment, the superb food and service of Abigail Kirsch.



Abigail Kirsch
at
THE NEW YORK BOTANICAL GARDEN
Bronx, New York

By appointment only.
For information please call
(718) 220-0300.



BRING IN 'DA FUNK

BY MICHAEL TOMASKY

IT'S LABOR DAY, TRADITIONALLY THE weekend when people start paying attention to the local political races (or so the ever-hopeful pols insist). And since the primary is September 9—a scant week-and-change away—the presumed attention span is awfully short-lived.

But the presence of Rudy Giuliani, a Republican, has meant that New Yorkers have had to pay heed to the November general election, too, for the first time in decades. This has actually worked nicely, as it gives residents time to go back into hibernation for a spell, watch the World Series, and re-emerge upon the polis anxious to do democracy's spadework.

Except that . . . it seems, so far, as though people aren't going to get very interested in this race at all. It's Rudy, Rudy, Rudy. A sad state of affairs for loyal Democrats, political consultants, and, most of all, political reporters. "I want a race!" one groused to me not long ago. "I don't want to spend the season on page fourteen."

No—who does? But even campaigns that seem foregone conclusions crawl onto the front page eventually. And if New York's Democrats can't make this race a close one, the papers, if only out of boredom, will do their best. Herewith, a week-by-week look at what we might expect:

September 1–8: Ruth Messinger seems assured of winning Democratic primary. The *Post,* just to make mischief and box Messinger around a little, tries to pump up Sal Albanese. Al Sharpton gets sympathetic, let's-cover-our-asses write-up in the *Times,* but Messinger juggernaut is preordained.

September 8–15: Messinger wins primary (possible tab heads: RUTHY TUESDAY! SHE'LL FIGHT RUTH AND NAIL! RUTH OR CONSEQUENCES!). Democrats hold "Unity Rally" that someone important refuses to attend. In editorial, *Times* hails Messinger's "maturity and dignity" but warns she'll have to present voters with "a clear and compelling case against a successful, if often strident, incumbent."

September 15–22: Various polls show race tightening a bit. Messinger ads attacking Giuliani on education have some impact, though blunted somewhat by intriguingly timed *Post* series on easing of overcrowding crisis.

Elect a Mayor!

DEMOCRATIC PRIMARY

RUTH MESSINGER

COUNTDOWN TO THE ELECTION FALL PREVIEW

SAL ALBANESE

POLITICS

EDUCATION

FREE CONDOMS

AL SHARPTON

ABNER LOUIMA

CRISTYNE LATEGANO

RUDY GIULIANI

September 22–29: *News* responds with series on poverty, which Giuliani dismisses as "silly, frankly, and unfortunately just based on some really false and irresponsible assumptions." *Times* tries to stay above fray, running lengthy Cuomo interview, but the Hamlet of Sutton Place ladles more praise on Rudy ("Do I like him? Whaddya mean, do I like him? What's like? Don't get too hung up on like. Like is overrated in politics. Everybody didn't like me, either . . .").

September 29–October 6: Nothing, though Parks commish Henry Stern starts brief flare-up when asked his opinion of Messinger, pointing to head, rolling eyes, and saying, "That broad is cuckoo for Cocoa Puffs."

October 6–13: First debate. Giuliani ties

ILLUSTRATION BY FRANCISCO CACERAS

Messinger to the "failed policies of my predecessor." Messinger holds her own, but reporters can't help noticing that she tries to slide by without saying anything actually nice about David Dinkins. Sharpton, on City Hall steps next day, accuses her of taking black vote for granted: "The only black in her campaign is on her limousine."

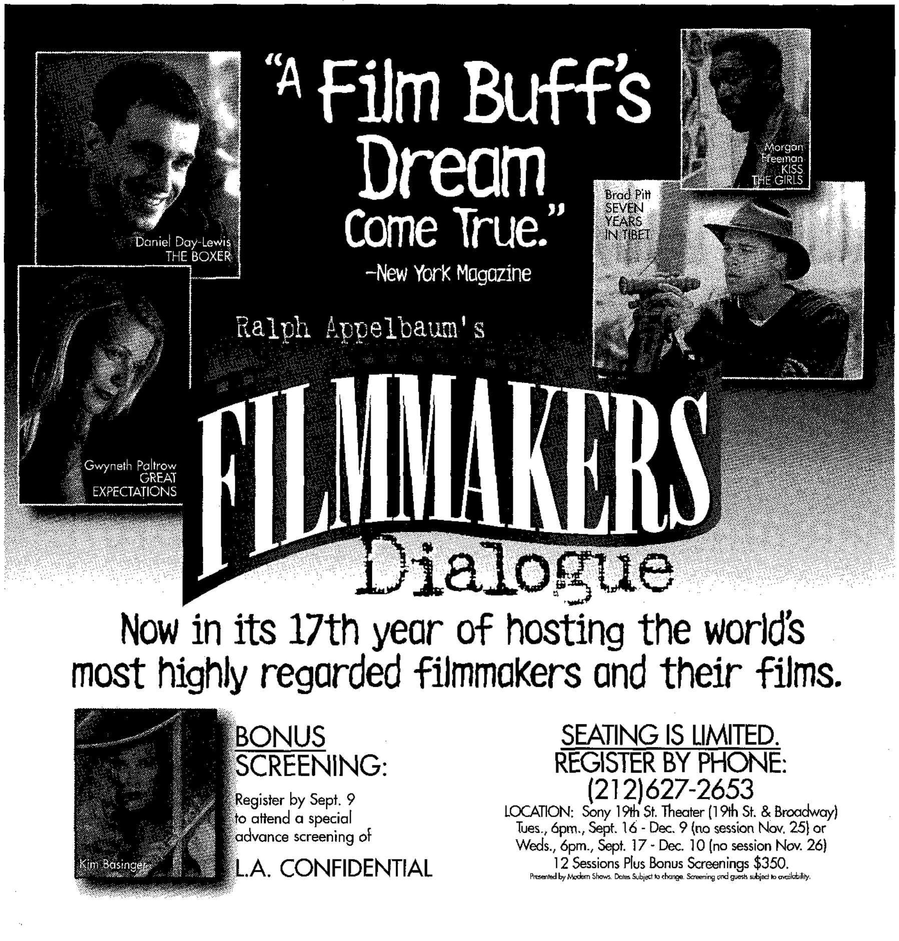
October 13–20: Yankees lose playoff matchup to Seattle Mariners, robbing Giuliani of key issue and leaving him to grouse that "nobody really wants to live in a city with all that rain and huge and really very serious heroin problem anyway." Messinger unveils voluminous report describing solutions to every problem, existing and potential, within the school system. *Times* lauds it as "well conceived" and "ambitious"; *News* finds it "thorough but vague"; *Post* sees conspiracy, in page 57 footnote, "to bring back the era of the free condom and the Rainbow Curriculum."

October 20–27: Giuliani leaks to *Times* announcement of "surprise" budget surplus, with bulk of money going to schools and soup kitchens. Meanwhile, the first of the trials of cops accused in Abner Louima attack begins. Messinger, who trod gingerly criticizing Rudy at time of attack, is now getting desperate; holds prayer vigil with Louima's cousin. Giuliani labels this "shameful" and pays call on Louima, convalescing at home.

October 27–November 3: Second and final debate. No home runs, but New York 1 insta-survey of selected cross section of viewers finds Giuliani "more likable" and Messinger "tougher," throwing pollsters into temporary tailspin. *Times* endorses Giuliani, saying Messinger "has earned voters' respect but not their vote," and imploring mayor to "think, now, of his legacy." *Village Voice* reports Giuliani has twelve distant relatives on payroll at obscure city agency, while *Observer* finds eerie parallels between mayoral race and in-house Condé Nast feud between Steve Florio and James Truman.

November 3–November 10: Election time! Giuliani votes, campaigns, holds cabinet meeting, does nine interviews, visits four fires. Messinger votes, campaigns, and campaigns. Giuliani wins by nine points, barely acknowledging Messinger in victory speech. Donna spends election night with Cindy Adams at Friars Club, where Rip Taylor celebrates by tossing confetti at her and repeatedly saying, "Only in New York, kids."

November 10 onward: Giuliani second honeymoon with press ends after six days. Messinger announces acceptance of adjunct-dean position at Columbia University School of Social Work. Reporters prepare résumés. ■



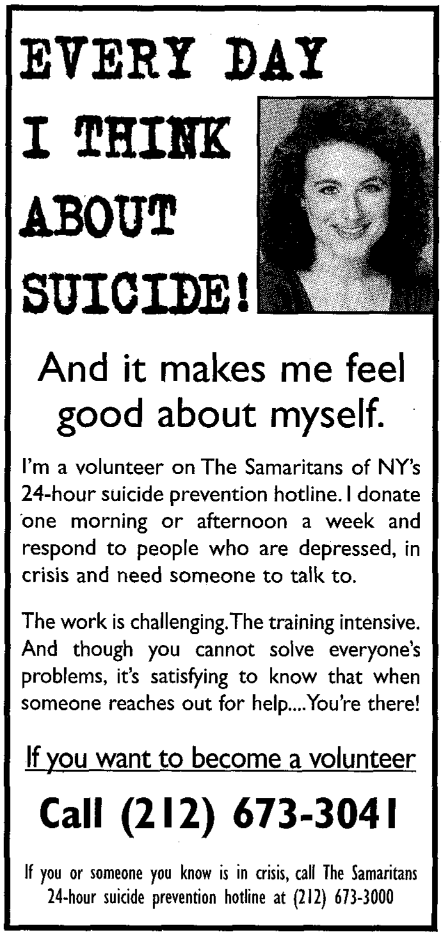
"A Film Buff's Dream Come True."
–New York Magazine

Ralph Appelbaum's
FILMMAKERS Dialogue

Now in its 17th year of hosting the world's most highly regarded filmmakers and their films.

BONUS SCREENING:
Register by Sept. 9 to attend a special advance screening of
L.A. CONFIDENTIAL

SEATING IS LIMITED.
REGISTER BY PHONE:
(212)627-2653
LOCATION: Sony 19th St. Theater (19th St. & Broadway)
Tues., 6pm., Sept. 16 - Dec. 9 (no session Nov. 25) or
Weds., 6pm., Sept. 17 - Dec. 10 (no session Nov. 26)
12 Sessions Plus Bonus Screenings $350.
Presented by Modern Shows. Dates Subject to change. Screening and guests subject to availability.


EVERY DAY I THINK ABOUT SUICIDE!

And it makes me feel good about myself.

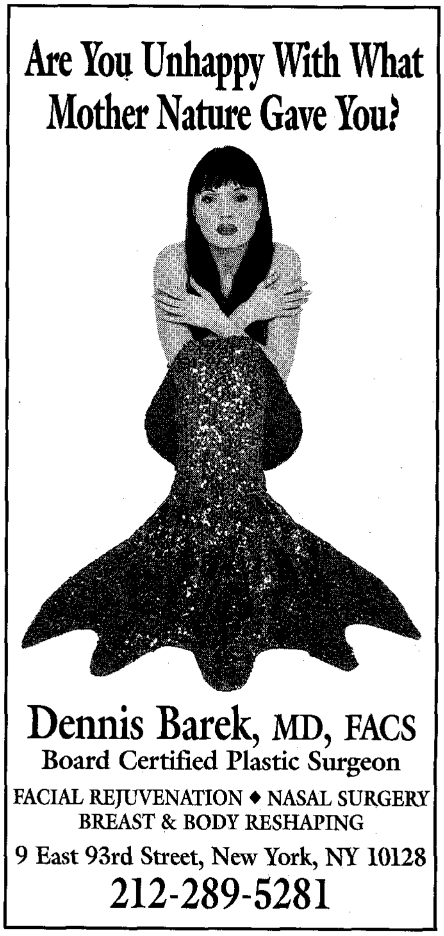
I'm a volunteer on The Samaritans of NY's 24-hour suicide prevention hotline. I donate one morning or afternoon a week and respond to people who are depressed, in crisis and need someone to talk to.

The work is challenging. The training intensive. And though you cannot solve everyone's problems, it's satisfying to know that when someone reaches out for help....You're there!

If you want to become a volunteer

Call (212) 673-3041

If you or someone you know is in crisis, call The Samaritans 24-hour suicide prevention hotline at (212) 673-3000


Are You Unhappy With What Mother Nature Gave You?

Dennis Barek, MD, FACS
Board Certified Plastic Surgeon
FACIAL REJUVENATION ◆ NASAL SURGERY
BREAST & BODY RESHAPING
9 East 93rd Street, New York, NY 10128
212-289-5281

S V O B O D A
a new, daring BAR and
RESTAURANT in the east
village
248 EAST 5TH ST., NYC
RESERVATIONS • 212.387.0707
drink me • eat me • smoke me

Ristorante Italiano
Montebello
4 Course Pre-Theatre Dinner $26.75
served from 5P.M. to 6:30 P.M.
Private Party Room
120 E. 56th St. (bet. Park & Lex.) 212-753-1447

The REAL CARIBBEAN
Discover over 300 small family-owned hotels, beach villas, cottages, inns & guest houses. Bargain to deluxe. All islands. Special airfares nationwide. Please call our island experts today.
1-800-333-0392
www.smallhotels.com

...exquisite American cuisine
RESTAURANT CHARLOTTE
AT MILLENNIUM BROADWAY
In the heart of the theater district.
145 WEST 44TH STREET
212.789.7508

RUTH'S CHRIS STEAK HOUSE
U.S. PRIME
Home of Serious Steaks®
Manhattan
148 WEST 51ST @ 7TH AVENUE
(212) 245-9600

Victor's Cafe 52
NEW YORK • MIAMI
THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

Campagnola
A taste of the old country
1382 First Avenue
(Bet. 73rd & 74th Sts.)
212-861-1102
Serving the finest Italian cuisine

DIVORCE SOLUTIONS℠
"The civilized alternative to divorce litigation"
- Protect your privacy and hard earned assets
- No acrimonious or prolonged litigation

LEONARD M. WEINER, ESQ. PH.D.
(212) 370-1660 www.divorcesolutions.com

SALES & BARGAINS DANY LEVY

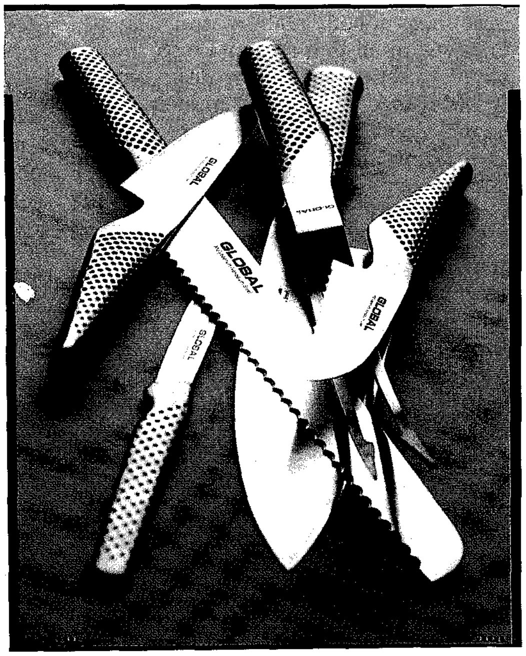
Tinsel Town

If it sparkles, *buy it—whether Margo Manhattan's baubles or House of Wares's* **steely culinary luxuries.**

TO COMBAT THE MONDAY-night restaurant doldrums, the boîte-ish Ferrier has come up with a straightforward (not to mention cheap) deal: $9.95 steak night. Meaning that any Monday evening, you can choose from countless variations on the carnivorous theme: filet mignon, entrecôte, steak tartare, bavette, and côte de boeuf, as well as côte d'agneau and côte de veau. *Ferrier, 29 E. 65th St. (772-9000); A.E., M.C., V.; Mon. 5–2.*

Ivory Coast

DEFINITIVELY *THE* UXORIAL EXTRAVAGANZA of the year, the Vera Wang sample sale goes down this week. So here's what to expect, aside from the queuing up that begins at 4 A.M. From the bridal collection: white silk-satin-faced organza gown, was $3,350, now $1,600; ivory gown with fitted bodice, back button detail, and full tulle skirt, was $2,490, now $1,190. From the evening collection: short black-and-ivory dress with crêpe skirt, was $1,690, now $200; short ivory dinner dress, was $2,790, now $250; long one-shoulder champagne matte-jersey gown, was $2,640, now $400. *Hotel Pennsylvania, Penntop Ballroom, 401 Seventh Ave., between 32nd and 33rd Sts., eighteenth floor (call 575-6400 for information); A.E., M.C., V., checks; Sat. 9–5; 9/6.*



Must-Have **House of Wares, the Upper East Side homewares shop that's high on neighborhood-ish charm—is cutting prices on its cutlery. From the Henckels Four Star line: two-and-three-quarter-inch paring knife, was $39, now $24.99; four-inch paring knife, was $45, now $29.99; ; seven-inch fillet knife, was $63, now $39.99; eight-inch bread knife, was $75, now $49.99. From Global's line: three-inch peeling knife, was $25, now $19.99; eight-inch chef's knife, was $100, now $79.99.** ***House of Wares, 1071 Madison Avenue, at 81st Street (249-4300); A.E., M.C., V., checks; Mon.–Fri. 9–6, Sat. 9–5; 9/2–9/30.***

Brush With Greatness

BENJAMIN MOORE'S REGAL WALL SATIN PAINT is going for $12.95 at Merit-Kaplan, a midtown paint shop that deals mostly with the trade (and savvy regular folk who stumble upon its always good prices). Pratt & Lambert latex eggshell is also discounted, to $15.99 per gallon for whites and pastel custom colors (was $27.95). *Merit-Kaplan, 237 E. 44th St. (682-3585); M.C., V.; Mon.–Fri. 7–5; 9/2–9/30.*

Run Don't Walk

IN THE RUNNING GALLERY AT THE NEW YORK Road Runners club, here's what's on sale: NYC Marathon ash crewneck sweatshirt, was $45, now $38.25; baseball hats, were $16, now $13.60. (Everything is 15 percent off.) Furthermore, NYRRC members are entitled to another 10 percent off. *The Running Gallery, New York Road Runners Club, 9 E. 89th St. (423-*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Photographs by Steve Wisbauer.

2214; for mail orders, 1-800-405-2288); A.E., M.C., V., checks; Mon.–Fri. 10–8, Sat. till 5, Sun. till 3; 9/2–9/7.

Margo Markdowns

MARGO MANHATTAN—A PINT-SIZE SHOP filled with jewelry that's tasteful but never boring—is having a sale: silver necklaces, were $250–$995, now $150–$796; pendants, were $350, now $210; sterling bangles, were $345, now $207; heart-and-arrow necklaces, were $225, now $180; stacking stone rings, were $98, now $78; wedding bands, were $375–$1,495, now $262.50–$1,046. *Margo Manhattan, 100 Thompson St. (925-0735); A.E., M.C., V.; Mon.–Sat. noon–7:30, Sun. till 6; 9/2–9/15.*

Croc Dealers

ONCE AGAIN, HÉLÈNE AND RHODA, OWNERS of the Boca Raton–based Hélène Handbags, are setting up shop in the Hotel Wales to host a sale on their exotic-skin bags, belts, wallets, diaries, and key rings for men and women: Handbags that retail for $600–$3,000 will be $300–$2,000. *Hotel Wales, 1295 Madison Avenue, between 92nd and 93rd Sts. (call 289-1634 before the sale, 876-6000 during); A.E., checks; Mon.–Tues. 10–5:30 or by appointment; 9/8–9/9.*

Bag One

SHOWROOM SEVEN, A RESOURCE FOR clothing and accessories by scads of cool designers like Ghost, Lianne Barnes,

Must-Have **Not the bags to forget in a taxi, Erickson Beamon's totes—once the rage of the moment and now proving themselves here to stay—are just one of the scores to be had at the Showroom Seven sample sale.**

The Stephen Knoll Hair Care Collection

STEPHEN
KNOLL

The Ultimate in
Professional Hair Care
from America's Master
of Hair Design

Now available at

Cosmetics Plus

212.319.2120

WHY HIDE? You can overcome your phobia about speaking in public

Natalie H. Rogers

Call For Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
Mastercard/visa/Amex
http://www.talkpowr.com/seminars

If you avoid speaking in public because of thought-blocking, rapid heartbeat, shame, panic, etc., you probably know that traditional public speaking classes will not correct this condition.

A program that guarantees remarkable change is TalkPower, a unique 19 hour weekend workshop that combines behavior modification with performance techniques and speech crafting. Step-by-step, a series of mind/body exercises result in FLUID PUBLIC SPEAKING SKILLS.

For the past 20 years Natalie H. Rogers, behavioral psychotherapist, former actress, and author of "Talk-Power, how to Speak Without Fear", has trained thousands of professionals to overcome a lifetime of humiliating public speaking attempts, by teaching them to speak successfully in public.

INTENSIVE WEEKEND SEMINARS:
Jan. 25-26—Mar. 1-2—April. 5-6—May 3-4
June 7-8—Aug. 2-3—Sept. 13-14—Oct. 18-19
Nov. 15-16—Dec. 6-7

Seminars held at Doral Court Hotel 39th & Lexington Ave. NYC
NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

Garibaldi
Italian Clothing for Men

22 West 21st
(Bet 5th & 6th)

WAREHOUSE SALE!
50 – 70% OFF
regular prices

Save on our collection of men's Italian Suits, Jackets, Slacks, Shirts, and Ties

Monday Sept. 1
thru
Sunday Sept. 14

Weekdays 11am – 7pm
Sat & Sun 11am – 5pm

212-675-0666

RACE TO DELIVER

SUNDAY SEPTEMBER 28
CENTRAL PARK
A FOUR MILE FUNDRAISING WALK/RUN
TO FEED HOMEBOUND PEOPLE WITH AIDS

TO REGISTER CALL
1-888-235-RACE

BENEFITING
GOD'S LOVE
WE DELIVER®

PRESENTING SPONSORS
POLO SPORT RALPH LAUREN THE FITNESS FRAGRANCE
Men's Health®
EQUINOX
bloomingdale's

God's Love We Deliver is a not-for-profit, non-sectarian organization dedicated to prolonging and enhancing the lives of people living with HIV/AIDS through community-based nutrition services. We prepare and deliver hot meals to homebound men, women and children living with AIDS throughout the five boroughs of New York City and Hudson County, New Jersey. We also provide nutrition education and counseling for our clients and for anyone who is HIV-positive, as well as care providers and service organizations. All our services are and always have been free of charge.

Richard Harary
NY Mag's Material Man

RICHARD'S LABOR DAY SALE BEGINS IN AUGUST.

Get material savings on fabrics & furnishings that work beautifully. And our workmanship is truly a labor of love.

Balloon & Roman Shades: $10
(were $16-$18 labor)

Reupholstery, Slipcovers, Draperies & Bedspreads: 25% Off labor

Upholstered Headboards: $295
all sizes except King $350 (were $495-$695)

Upholstered Furniture: 40% Off

Floor Sample Furniture: 40-60% Off

In-stock Fabrics: 40% Off

Richard's
INTERIOR DESIGN
1390 Lexington Avenue (92nd Street)
(212) 831-9000
Sale extended one more week.

Are You Considering Cosmetic Surgery?

DENISE THOMAS
COSMETIC SURGERY CONSULTANT

"... *brilliant idea!*" VOGUE
"... *don't hesitate!*" GLAMOUR
"... *experienced!*" TOWN & COUNTRY

Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

(212) 734-0233
MEMBER APSA

SALES & BARGAINS

Ann Turk, Amaya Arzuaga, and Whistles, is having its highly anticipated sample sale. Prices are wholesale and below. *Showroom Seven, 498 Seventh Ave., bet. 36th and 37th Sts., twenty-fourth floor (643-4810); M.C., V.; Mon.–Fri. 10–7; 9/9–9/19.*

Full Terme Treatments

WHEN YOU START THINKING ABOUT HOURLY rates, $130 for three and a half hours of *any* service is unheard of in this town. But Terme di Saturnia, a midtown day spa run by an infectiously sweet staff, is offering the following package for that price (it's usually $240): facial with thermal mask, vitamin-C treatment for neck, bust, and décolletage, scrub with body wrap, and aromatherapy massage. *Terme di Saturnia at Studio 57 Skin and Body Care, 57 W. 57th St., Suite 710 (758-6383); A.E., M.C., V., and checks; Tues.–Sat. 10 till last appointment; 9/2–9/30.*

Lunchtime Solution

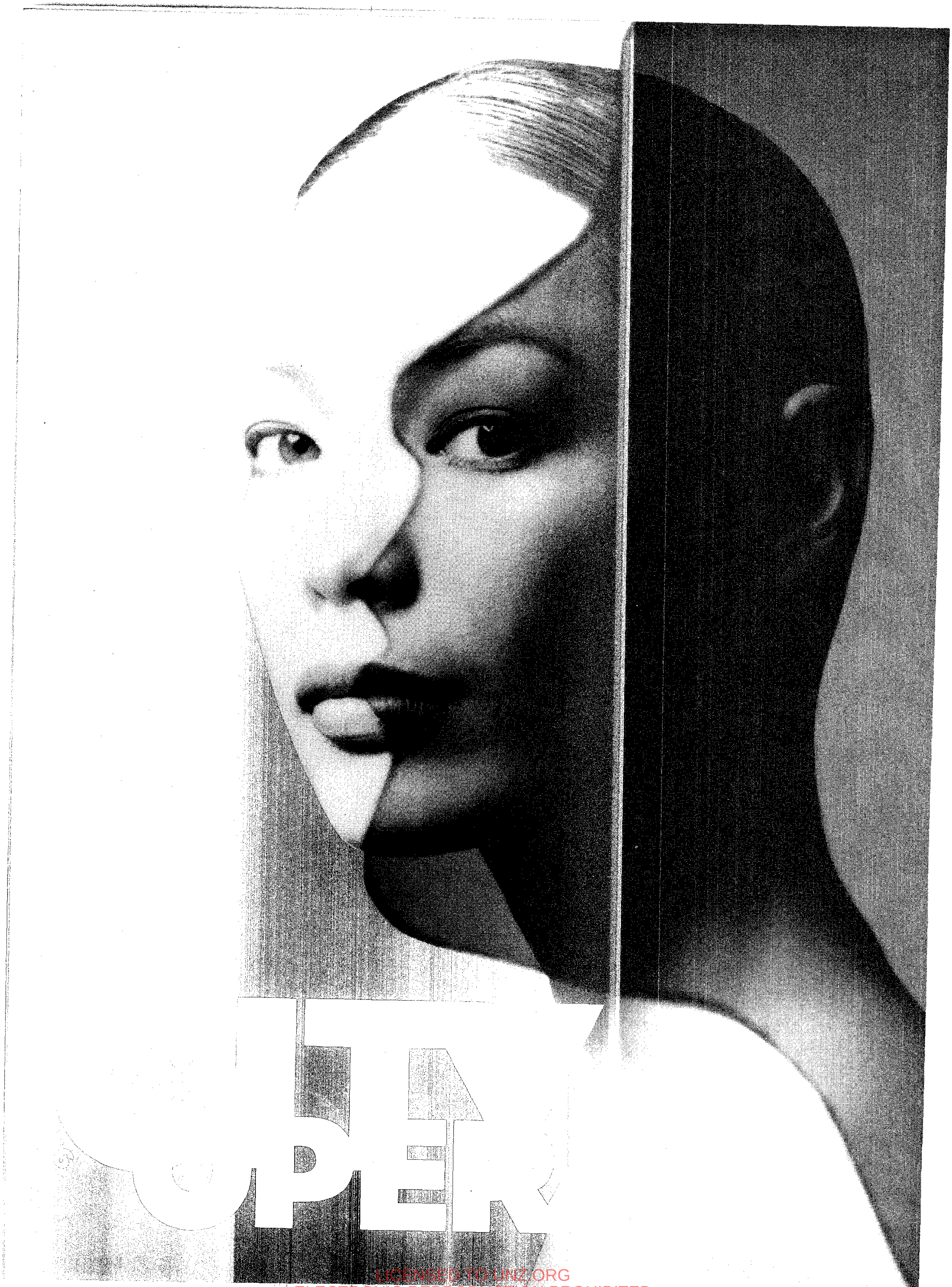
SITUATED IN THE CENTER OF THE MIDtown hustle, StresSolution is a deliver-no-attitude day spa. Through the month of September, facials are being offered at half price (were $65, now $32.50) with the purchase of an hour-long massage (priced at $65). So if you dare, for $97.50 you can take yourself a two-and-a-half-hour lunch break. *StresSolution, 12 E. 46th St., seventh floor (682-2722); A.E., M.C., V., checks; Mon.–Fri. 11–10, Sat.–Sun. till 7:30; 9/1–9/30.*

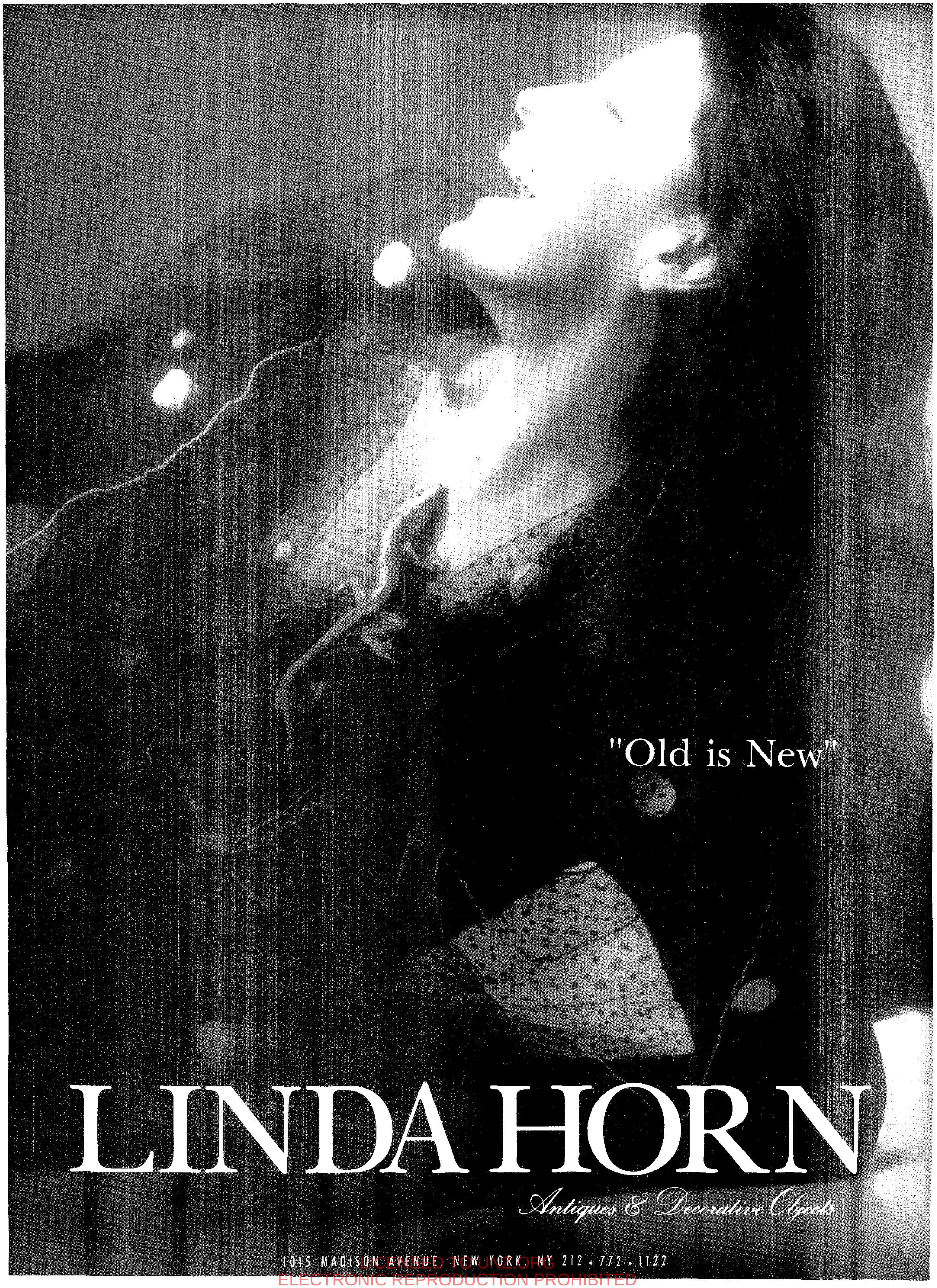
Volume Sales

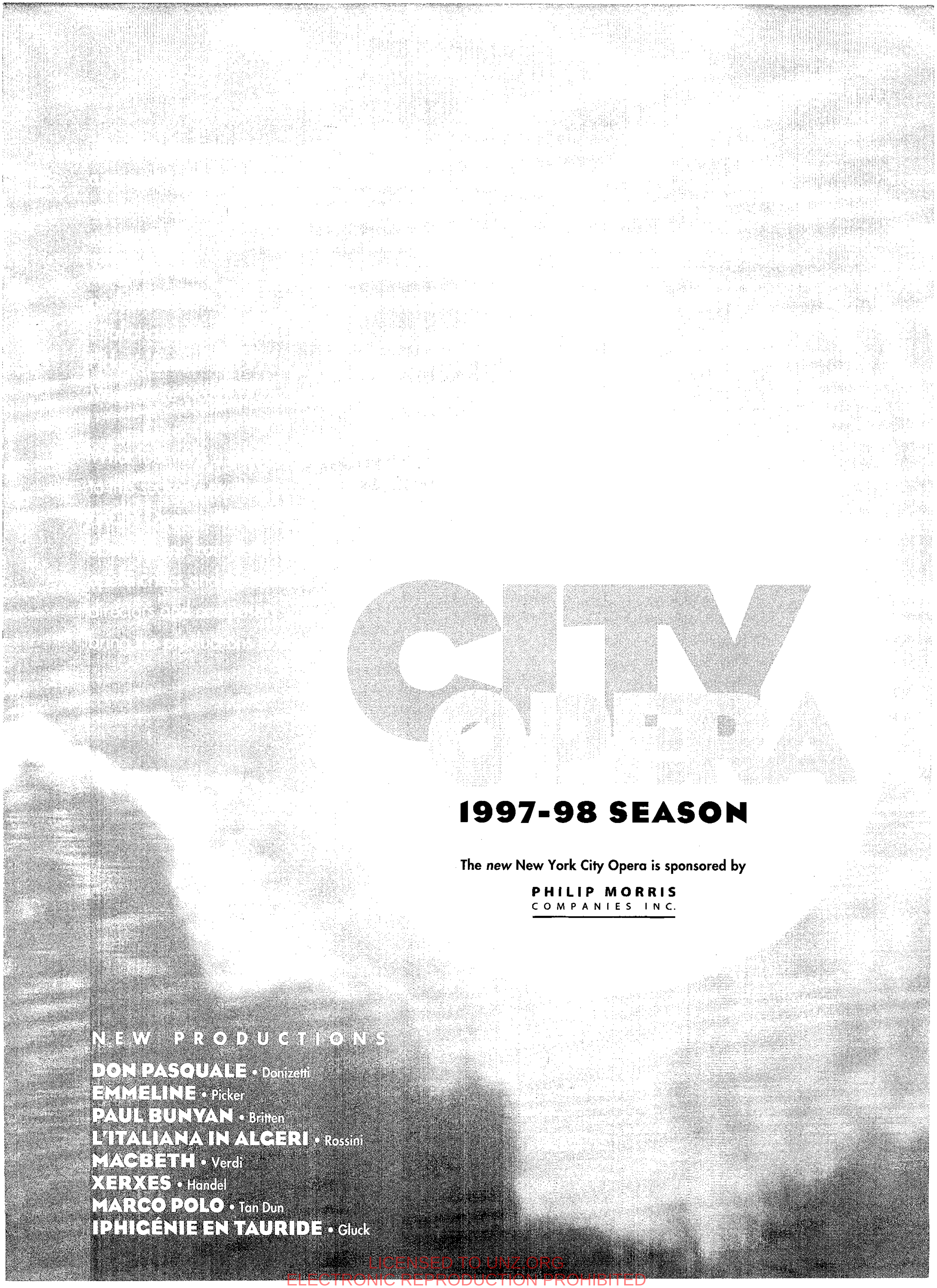
KIDDING AROUND, A DOWNTOWN TOY shop, is going halfsies on all its books. Meaning you can snatch up standards like *Madeline, Curious George,* and others at—yep—half the price you'd usually pay. *Kidding Around, 60 W. 15th St. (645-6337); Mon.–Fri. 10–7, Sat 11–7, Sun 11–6; and 68 Bleecker St. (598-0228); Mon.–Sat. 11–7, Sun. till 6; A.E., M.C., V., checks; 9/2–9/14.*

Door Prizes

SIMON'S HARDWARE PURVEYS SOME OF THE more haute lines in the knob-and-latch industry and is discounting all Baldwin products. Decorative knobs, pulls, switch plates, hinges, towel bars, soap dishes, and other items are 40 percent off. *Simon's Hardware & Bath, 421 Third Ave., near 29th St. (532-9220); A.E., M.C., V., checks; Mon.–Fri. 8–5:30, Thurs. till 7; Sat. 10–6; 9/2–9/29.* ■


UPER


"Old is New"
LINDA HORN
Antiques & Decorative Objects
1015 MADISON AVENUE NEW YORK, NY 212 • 772 • 1122



CITY OPERA

1997-98 SEASON

The *new* New York City Opera is sponsored by

PHILIP MORRIS
COMPANIES INC.

NEW PRODUCTIONS

DON PASQUALE • Donizetti
EMMELINE • Picker
PAUL BUNYAN • Britten
L'ITALIANA IN ALGERI • Rossini
MACBETH • Verdi
XERXES • Handel
MARCO POLO • Tan Dun
IPHIGÉNIE EN TAURIDE • Gluck

MACBETH
Giuseppe Verdi

Macbeth is a big work. It requires exciting singers whom we have in Lauren Flanigan as Lady Macbeth, Mark Delavan as Macbeth, and Kenneth Cox as Banquo. It's going to be a remarkable theatrical event.—Paul Kellogg, General and Artistic Director

Verdi can bring a character to life, he can create a three-dimensional, evil, complicated, good character simply by the way he colors the orchestra and sets up the introduction. How can one miss if you have words by William Shakespeare and music and drama by Giuseppe Verdi? It seems a winning combination to me.
—George Manahan, Music Director

Verdi's revised version of *Macbeth* opens New York City Opera's 1997-98 season. The new production celebrates the 150th anniversary of the composer's first Shakespearean opera, an opera that continues to astound audiences with its dramatic power—an opera that proved to be as "out of the ordinary" as Verdi envisioned when he first decided to join forces with Shakespeare to create music drama.

In 1847, when preparations were underway for the world premiere of Verdi's *Macbeth*, the composer himself rehearsed and directed the production. Rehearsals were long and arduous. Verdi, 33 years old, demanded that performers sing expressively and communicate the meaning of the words and the dramatic situation.

According to soprano Marianna Barbieri-Nini, who originated the role of Lady Macbeth, Verdi was never satisfied. He even rehearsed the leading singers minutes before the final dress rehearsal. The orchestra and chorus were already in place, and invited guests were waiting for the performance to begin, when Verdi called the soprano and Felice Varesi (the baritone playing the title role) into the wings. He told them to follow him out into the foyer for one last piano rehearsal of their first-act duet. Varesi spoke up: "But we've already rehearsed it 150 times, for God's sake!" Verdi protested: "You won't be saying that in half an hour, because then it will be 151."

Despite the near hysteria of the performers, the much-rehearsed duet received an enthusiastic ovation. The soprano claimed that the duet was "something incredible, new, unimagined." Her words are an apt description of the entire opera. With *Macbeth*, Verdi strove to create, in his words, "something out of the ordinary," and he succeeded.

Shortly after the world premiere of *Macbeth*, Verdi wrote that he loved this opera more than any of his previous works. In 1865, after he had triumphed with such operas as *Rigoletto*, *Il Trovatore*, and *La Traviata*, Verdi decided to revise *Macbeth* for a new production in Paris. He refined and expanded the opera, while retaining the austere, drama-centered quality of the original score. Years later, Verdi would go on to write two other Shakespearean operas: his last tragic masterpiece, *Otello* (1887), and the comic masterpiece *Falstaff* (1893), based on Shakespeare's *The Merry Wives of Windsor* and two of the Bard's historical plays.—*Bridget Paolucci*

Bridget Paolucci is a lecturer, writer, and broadcaster who specializes in opera. She lectures extensively for New York City Opera and the Metropolitan Opera Guild.

Thu 9/11 at 6:30pm, Sun 9/14 mat, Thu 9/18, Sun 9/21 mat, Fri 9/26, Sat 10/25 mat, Thu 10/30, Sun 11/2 mat, Fri 11/7

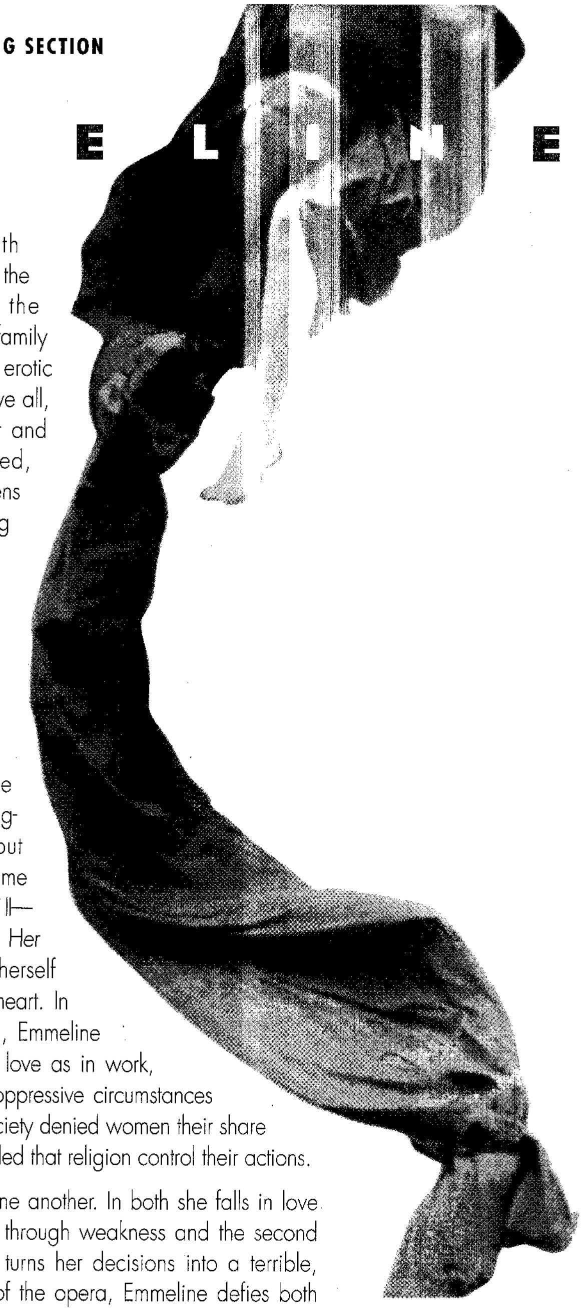
EMMELINE
Tobias Picker

What makes this opera successful is that it is getting back to old-fashioned operatic values. The characters are bigger than life. The story is absolutely tragic and bigger than life, and the ending that it builds to is absolutely riveting. It has lyrical arias, great duets with incredible heightened emotion, and all the ingredients that make people that love opera come to the theater.
—George Manahan

Whatever the known facts of the historical Emmeline Mosher's life were, in Judith Rossner's novel they were re-imagined so that the woman's inner life was given a moral *shape*. Now that she is the heroine of an opera, the form's own traditions have further changed her. The shape of her life will seem more fated, the force of her character more poignant. What gives a new edge to *Emmeline* is the stage tradition she joins. She doesn't sing until, in the opera's second scene, someone takes an interest in her. It is love that draws her out in song, and her singing imagines a life. Like operatic heroines from *Norma* to *Butterfly*, she looks to love for redemption and conjures it with her voice until, in the end, it betrays her.

MACBETH

EMMELINE



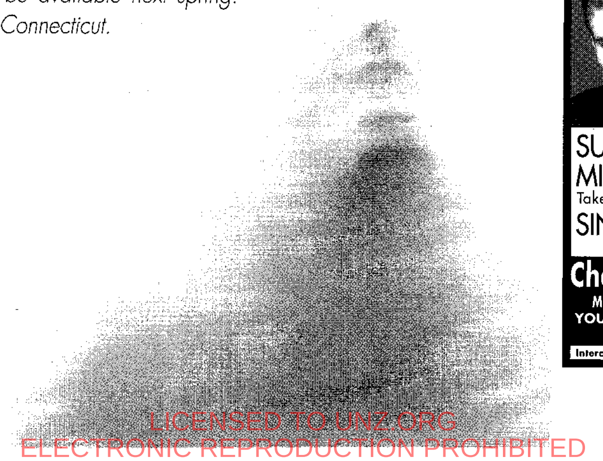
Emmeline is crisscrossed with different kinds of love. There are the intimacies of friendship and the sometimes suffocating loyalties of family love. There is religious fervor and erotic desire. There is married love. Above all, there is the love between parent and child—the original, unquestioned, unbreakable bond. The opera opens with Emmeline's parents burying their newborn, and when Emmeline herself is then taken away from her family and sent to work in the textile mills, it is a wrenching separation. It is no accident that she is quickly drawn to figures of authority.

Throughout the opera, women are portrayed as subordinate but strong-willed, and men as seductive but weak. Emmeline's mother—overcome with grief in Act I and paralyzed in Act II—is entirely a victim of circumstance. Her sister-in-law Hannah has steeled herself against travail and hardened her heart. In her own way, while obeying both, Emmeline rejects both women as models. In love as in work, she seeks to free herself from the oppressive circumstances of the society she is part of. That society denied women their share of passion and power, and demanded that religion control their actions.

The two acts of *Emmeline* mirror one another. In both she falls in love with the wrong man, the first time through weakness and the second time through need. The repetition turns her decisions into a terrible, unrelenting curse. But at the end of the opera, Emmeline defies both her society and her fate. She would prefer to live in "sin," and ignores the judgment passed on her. Bravely, she refuses to yield to others and triumphs in her very survival. Ironically, the moment she is a free woman at last is also her undoing.—*J.D. McClatchy*

J.D. McClatchy, a poet and critic has also written libretti for composers William Schuman, Francis Thorne, and Bruce Saylor. His two new books, Ten Commandments—*a collection of poems, and* Twenty Questions—*a book of essays, will be available next spring. He is editor of* The Yale Review *and lives in Connecticut.*

Tue 3/31, Sat 4/4 mat, Wed 4/8, Sat 4/11



37th Season 1997-1998
YOUNG CONCERT ARTISTS SERIES
THE FUTURE OF MUSIC

"The quality of the performers is awesome."
James T. B. Tripp (Subscriber since 1990)

"The music is always thrilling and brilliantly played."
Lys McLaughlin Pike (Subscriber since 1992)

Try it. You'll love it, too.
ORDER YOUR TICKETS NOW

TUESDAY OCT. 14
Gala Opening Concert
WENDY CHEN
pianist 8 pm 92 St. Y
Bach, Rachmaninov, more

TUESDAY NOV. 25
MAKOTO NAKURA
marimbist 8 pm 92 St. Y
Takemitsu, Gershwin, more

TUESDAY FEB. 3
ANTON BARACHOVSKY
violinist 8 pm 92 St. Y
Beethoven, Saint-Saëns, more

TUESDAY FEB. 24
ALEXANDER CHAUSHIAN
cellist 8 pm 92 St. Y
Bach, Crumb, Fauré, more

WEDNESDAY MARCH 25
NEW YORK CHAMBER SYMPHONY, JESSE LEVINE conducting
Irene Diamond Concert • 3 Concerto Debuts!
8pm at Alice Tully Hall, Lincoln Center

FREDDY KEMPF
pianist
Shostakovich
Concerto with Trumpet

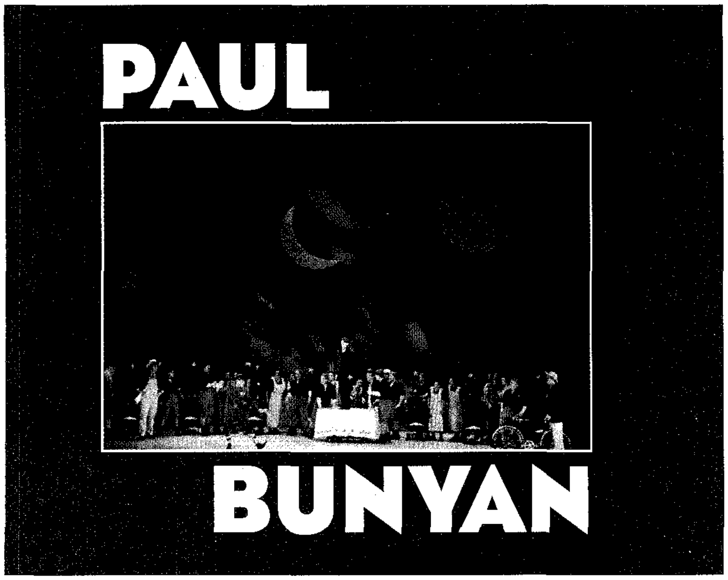
ROMAIN GUYOT
clarinetist
Mozart
Clarinet Concerto

YAYOI TODA
violinist
Bruch
Violin Concerto

TUESDAY APR. 14
STEFAN MILENKOVICH
violinist 8 pm 92 St. Y
Mozart, Paganini, more

SUBSCRIPTIONS $80 OR $60 6 CONCERTS
MINI-SUBS $55 OR $40 CHOOSE 4 CONCERTS
Take a subscription and bring a friend FREE to any concert
SINGLE TICKETS $20 OR $15
FLEXIBLE TICKET EXCHANGE POLICY

Charge by phone: (212) 307-6655
MON-FRI 10-6 • CALL FOR SERIES INFO. ANYTIME (212) 307-6655
YOUNG CONCERT ARTISTS, INC. 250 W. 57 ST. NY 10019
World Wide Web: http://www.yca.org
Interactive Marketing: Millennium Productions, Inc. Christian Steiner photos



PAUL BUNYAN
Benjamin Britten

This has an unexpected combination of Broadway humor, lightness, and underneath it, an enormous sadness. The opening sequence is one of the most magical openings of any opera I've ever seen. —John Conklin, Director of Productions

---

Paul Bunyan is the product of the imaginations of two English youths who immigrated to America as World War II broke out in Great Britain. Ben Britten and Wystan Auden set out to write a musical theater piece suitable for young people. The idea of innocence in danger of corruption—one central to Britten's work, is delineated—albeit in a rather gingerly fashion—for the first time. Writer Wilfrid Mellers says that, after choosing the American folk legend of Paul Bunyan as his theme, "Auden made a book that was not so much an opera libretto as a play for music, using techniques derived from English ballad-opera, from music hall and musical comedy, from Gilbert and Sullivan and, more sophisticatedly, from Brecht and Weill."

The opening chorus of trees waiting to be turned into American culture is one of the work's most beautiful, mysterious, and powerful moments. Audiences will hear the beginning of Britten's later work, *A Midsummer Night's Dream,* in which the subject of slumber (one of Britten's most continually potent images) is similarly represented.

Paul Bunyan should not be taken quite as seriously as Auden would have, one suspects, liked it to be. Nevertheless, the greatness of his early verse is evident here and there, and the power-to-be of Britten's thoughtful resourcefulness is present, as well. This is definitely a view of America that is English, and, as such, misunderstands American myth while evoking its power—a kind of Empire of the Possible which England found, finally, inconceivable, indeed, indescribable. —*Mark Lamos*

Mark Lamos has created new productions for many companies, including New York City Opera, The Metropolitan Opera, and Glimmerglass Opera, and is directing City Opera's production of Paul Bunyan *this season.*

Thu 4/9, Tue 4/14, Sat 4/18, Wed 4/22 at 8pm, Sat 4/25 mat

DON PASQUALE
Gaetano Donizetti

Don Pasquale *is one of the great opera comedies. There's almost no resisting this piece. And in the production directed by Leon Major, its full delight becomes available to all of us.* —Paul Kellogg

---

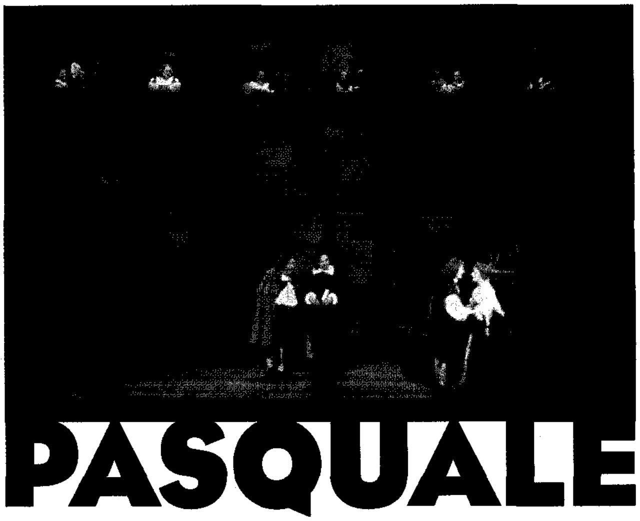
Donizetti bragged that his sixty-third opera "cost me the immense fatigue of 11 days." Nevertheless, this comic masterpiece—Donizetti at his most effervescent—remains an immense success. When this production premiered at Glimmerglass, critics proclaimed that "opera buffs will recognize that this is the best *Don Pasquale* they're likely to see in this part of the world for a generation."

Don Pasquale is a particularly good example of a work which has been presented in an almost endless series of different periods and settings. For its premiere in 1843, it was set in contemporary dress; later, after the composer's death in 1848 it was moved back a century to the 1700s. As Allen Kozinn remarks, "Donizetti's comic opera is, as Kurt Vonnegut might say, 'unstuck in time.'"

The Metropolitan Opera production in 1978, directed by John Dexter and designed by Desmond Healey, was set in 1900 to consciously evoke an *Upstairs, Downstairs* world. For a production at the Juilliard Opera Center, director Giancarlo Menotti and designer Pier Luigi Samartini placed the opera in the 1920s—Norina and Ernesto exited in a snazzy jazz-age car. For the production first seen at Glimmerglass in 1996, Leon Major and Allen Moyer chose to push the period backwards towards the 1600s—to evoke the world of a Molière comedy of manner and character—a kind of school for "would-be husbands." This not only evokes a literal milieu of a candlelit theater where plots, deceptions, and disguises take on a logical existence and a metaphoric richness, but strengthens the ties of Donizetti's characters to their sources in *commedia dell'arte* and further back to the roots of Western drama in Greek and Roman comedy. —*John Conklin*

John Conklin is a set and costume designer. He has designed productions for The Metropolitan Opera, San Francisco Opera, English National Opera, Lyric Opera of Chicago, among others. He is currently the Director of Productions at New York City Opera and Glimmerglass Opera.

Sun 10/19 mat, Thu 10/23, Sat 10/25, Tue 10/28, Fri 10/31, Thu 11/6, Sun 11/9 mat, Fri 11/14



ITALIAN GIRL

L'ITALIANA IN ALGERI

Gioachino Rossini

There is an incredibly bawdy humor in The Italian Girl *and lots of musical jokes. The inside jokes, the slapstick staging and incredibly facile writing that Rossini brings to the score make it absolutely like champagne.*—George Manahan

Rossini's comic operas are certainly some of the greatest comic music theater pieces written. In this day and age it's always funny to see these pieces from the past which are funny operas about the confrontation between the Arab world and the European-Western world. —Christopher Alden, director of *L'Italiana in Algeri*

"Organized and complete madness": the eloquent phrase is Stendhal's and it encapsulates perfectly the spirit of Rossini's opera, *L'Italiana in Algeri*, first performed at the Teatro San Benedetto of Venice on 22 May 1813. In a span of 18-27 days, Rossini prepared his 11th opera—a madcap comedy—perhaps the most joyous and exuberant celebration of the physical power of rhythm in the entire repertory of comic opera. At the time, he was only 21 years old.

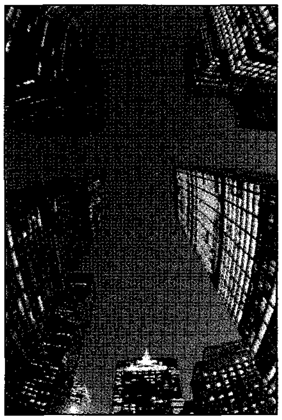
Through the force of his genius and the originality of his musical personality, Rossini was to dominate the Italian operatic world by the mid-1810s, and before long his fame would spread to all of Europe. This "organized and complete madness" has its serious side. It is Rossini's ability to keep all of these forces in perfect balance that gives *L'Italiana in Algeri* its particular character.

Much to Rossini's astonishment, the intricate and audacious music of this delightfully comic opera was an instant hit with Venetian audiences, causing him to exclaim, "They are even crazier than I am." With its endearing characters and vocal fireworks, this quintessential *opera buffa* calls for just what this staging provides—a troupe of vocal acrobats and a production filled with wit and sparkle.—*Philip Gossett*

Philip Gossett is Dean of Faculty at the University of Chicago.

Fri 9/12, Wed 9/17, Sat 9/27 mat, Tue 9/30, Fri 10/3, Tue 10/7, Sat 10/11, Thu 10/16

If you think the buildings are big in New York...



Wait until you see the size of a Manhattan East suite.

At Manhattan East Suite Hotels, you'll experience one of New York's greatest luxuries. Space. You'll stay in an apartment-sized suite with room to relax, a kitchen and full-service amenities – all for the price of an ordinary hotel room. And with nine hotels to choose from, you're sure to find one close to where you want to be.

For reservations or a brochure,
call your travel agent or
1-800-ME-SUITE, Ext. 24.

NINE DISTINCTIVE LOCATIONS
MANHATTAN EAST SUITE HOTELS
Get the better of New York.SM

© Manhattan East Suite Hotels

XERXES

George Frideric Handel

This piece has absolutely hilarious words and staging, and Handel's gift for melody is perhaps unequaled in the last three hundred years.
—George Manahan

In *Xerxes*, Handel radically broke down the formal scheme of his grander aria-bound operas. We can feel how keen he is to let form serve the drama, how relieved he is to be free to compose beyond the conventions that had dictated the shape of his earlier works. London theatergoers in 1738 could find in *Xerxes* a music-drama of (for them) unprecedented fluidity, and a work of a range, sophistication, and depth almost entirely lacking in British plays of the period.

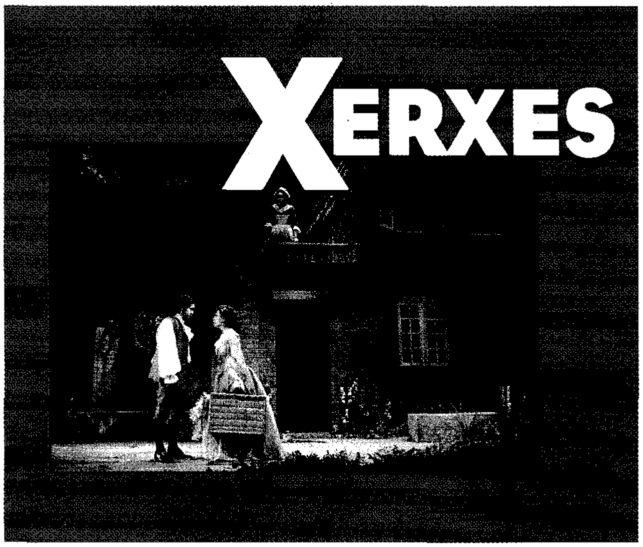
People are what interested Handel, and he transfigured the operatic conventions *du jour* to get close to his characters, to understand them, to know them as actual people, to stay with them on their perilous, costly journeys, as if having invented them, he realized the awesome reponsibility of rearing them, like a father.

Handel is inspired by the complexity of the emotional transactions among his characters. *Xerxes* is a web of relationships, and the strands of loyalty and moral responsibilities intertwine treacherously. No one character is untouched by the others' dilemmas: first, each individual—separate vulnerable, yearning, seeking—is glimpsed in perfect privacy through the blessed window of introspection that is music; then, in collision with other seekers, the attendant sparks and ironies flying—sparks of love, anger, envy, sympathy, respect, knowledge.

Winton Dean, impassioned champion of Handel, wrote of *Xerxes:* "The ability to suggest the profound, the commonplace, and the ridiculous aspects of human behavior, not only in the same opera but in the same scene and situation, places Handel beside Monteverdi and Mozart as a master of dramatic irony on many levels." —*Stephen Wadsworth*

Stephen Wadsworth is a director, writer, translator, and teacher, and is directing City Opera's production of Xerxes *this season.*

Sat 11/1, Wed 11/5, Sat 11/8 mat, Thu 11/13, Sun 11/16 mat



MARCO POLO

Tan Dun

Growing up in a very remote village in China, the cultural atmosphere was very shamanistic, very ritualistic—weddings, funerals—all kinds of things. When I traveled from that little shamanistic village to New York, it was a fantastic experience, sort of like the journey of Marco Polo from the West to the East. Marco Polo consists of two operas—one is more about the geographic and physical journeys and the other one is more about the spiritual journeys. The opera shifts back and forth, from physical to spiritual journeys, and from Western to Eastern music.—Tan Dun, composer of Marco Polo

It's an amazing piece, totally different in music, visual, and choreographic style from anything else in the season—a very striking and powerful piece of music, and Martha Clarke has staged it in a very abstract but very emotional framework.—John Conklin

Chinese-born composer Tan Dun came to New York in 1986, a place he loves "because everybody speaks English with different accents." He uses that metaphor to describe the "counterpoint of sounds and cultures" in *Marco Polo*. European critics (in many languages) have called this production brilliantly directed by Martha Clarke, and presented in association with Music-Theatre Group, "indescribably beautiful," "overwhelmingly colorful," and "magical."

In an essay on the creation of *Marco Polo*, "an opera within an opera," the composer Tan Dun sketches what he and librettist Paul Griffiths had in mind. In Opera I, Tan explains, what unfolds is a "spiritual journey," reflected in the sequence of the seasons from winter and spring through summer and autumn, each apparently conceived as its own chapter in "The Book of Timespace." Opera II contains the "physical journey" originating in the Piazza, proceeding across Sea, past Bazaar, and Desert over Himalayas to the Wall. To create a "musical journey" as well, he uses Western instruments as well as the East's pipa, tabla, and sitar, weaving the many strands of his tapestry into a pattern that is seamless, rich in fresh impulses, and charming to the ear.—*Matthew Gurewitsch*

—Matthew Gurewitsch's articles on culture and travel have appeared in The Atlantic Monthly *and* Town & Country.

Sat 11/8, Sat 11/15 mat, Wed 11/19, Sat 11/22

IPHIGÉNIE EN TAURIDE
Christoph Willibald Gluck

"My greatest labor should be devoted to seeking a beautiful simplicity...I have striven to restrict music to its true office of serving poetry by means of expression." So wrote Christoph Willibald Gluck (1714-1787) in a manifesto of "Reform Opera," the operatic revolution he spearheaded.

Iphigénie en Tauride is Gluck's most successful crack at bringing his operatic reform theories to life. First performed at the Académie de Musique in Paris on May 18, 1779, it is based on Euripides' tale of the final redemption of the long-cursed house of Atreus (a wildly popular 18th-century opera plot, boasting settings by Handel, Campra, Piccinni, and others). Gluck's librettist, the young Parisian poet Nicholas-Francois Guillard, provided the composer with the best libretto he ever set: a big-boned but tight and fleet work offering a chance to pull out all of opera's stops—the virtuosic orchestra, the suave ballet, the majestic chorus, the juicy solo.

Gluck turned his lack of formal training to his advantage, clothing his radical dramatic ideas in lean musical textures, leisurely harmonic rhythm, and plain harmonic idiom which perfectly suited the simplicity and directness toward which Reform Opera reached. Indeed, British critic Max Loppert calls Gluck a master of the "stripped-bare moment," a passage during which the most modest of musical gestures—a single note, chord, or a repeated rhythmic pattern—resonates with the deepest dramatic significance.—*Cori Ellison*

Cori Ellison, NYCO's new dramaturg, is also a busy journalist, lecturer, and broadcaster.

Sat 10/4, Thu 10/9, Wed 10/15, Sat 10/18 mat, Tue 10/21, Fri 10/24

IT HURTS TO BE NUMBER ONE.

Arthritis is the leading cause of disability in the United States. It strikes nearly 40 million Americans. It attacks in more than 100 different forms. Some forms of arthritis disable. Some last a lifetime. All of them hurt.

Fortunately, the Arthritis Foundation has programs to help you move easier and with less pain. We also support research for a future free from arthritis.

For more information, contact your local Arthritis Foundation. To find the office nearest you, call 1-800-283-7800.

Your Source for Help and Hope®
ARTHRITIS FOUNDATION®

© 1995 by the Arthritis Foundation.

Scott J. Salons and Day Spas

FALL SPECIALS save 25%

10 Manicures
$90 reg. $120

10 Facial Waxings
$75 reg. $100

7 Full Body Massages
$340 reg. $455

7 Spa Manicures & Pedicures
$260 reg. $350

7 Aromatherapy Facials
$340 reg. $455

New salon & spa opening late Sept.

Scott J.

Hair Care and Color
Botanical Facials
Body Massage
Body Polish
Aroma Body Wrap
Spa Manicure & Pedicure
Waxing Treatments
Reflexology
Hydrotherapy

253 Columbus Avenue
Bet. 71st & 72nd
Tel. 212 769 0107

AVEDA
THE ART AND SCIENCE OF PURE FLOWER AND PLANT ESSENCES

29-29 Broadway (2nd Floor)
Bet. 114th & 115th
Tel. 212 666 6429

cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world.
See it every week in

NEW YORK MAGAZINE

TIMELESS

Revivals can take on, should take on, a new life, a renewing life. They don't need to simply be, shouldn't simply be, things that are preserved. Opera is very lucky in that the "standard repertory" is comprised of great pieces. Bohème, Butterfly, Traviata, *are all great operas.*
—John Conklin

In addition to presenting the aforementioned eight new productions, City Opera continues its tradition of staging timeless favorites like *Carmen, La Traviata, La Bohème,* and *Le Nozze di Figaro.* These historical classics are as popular today as they were when they were first brought to life by Verdi, Puccini, Mozart, Offenbach, and Bizet back in the 1700s-1800s. These world-renowned composers have rightfully earned their places at the forefront of music theater; their beloved operas continue to charm audiences worldwide. As George Manahan puts it, "The standard operas such as *Madama Butterfly* and *La Bohème* are standard for a very good reason. It's because they're great pieces. It is great music combined with theater."

OPERAS

REPERTORY

CARMEN • Bizet • Wed 4/15, Thu 4/16, Sat 4/18 mat, Sun 4/19 mat, Tue 4/21, Thu 4/23, Fri 4/24, Sat 4/25, Sun 4/26 mat

LA TRAVIATA • Verdi • Sat 9/20, Thu 9/25, Sun 9/28 mat, Wed 10/1, Sun 10/5 mat, Tue 10/14, Sat 10/18, Sun 10/26 mat, Wed 10/29, Sat 11/1 mat

LA BOHÈME • Puccini • Sat 11/15, Tue 11/18, Thu 11/20, Fri 11/21, Sat 11/22 mat, Sun 11/23 mat, Fri 3/6, Sat 3/7 mat, Fri 3/13, Sat 3/14 mat, Fri 3/20, Sat 3/21 mat, Sat 3/28, Sun 3/29 mat

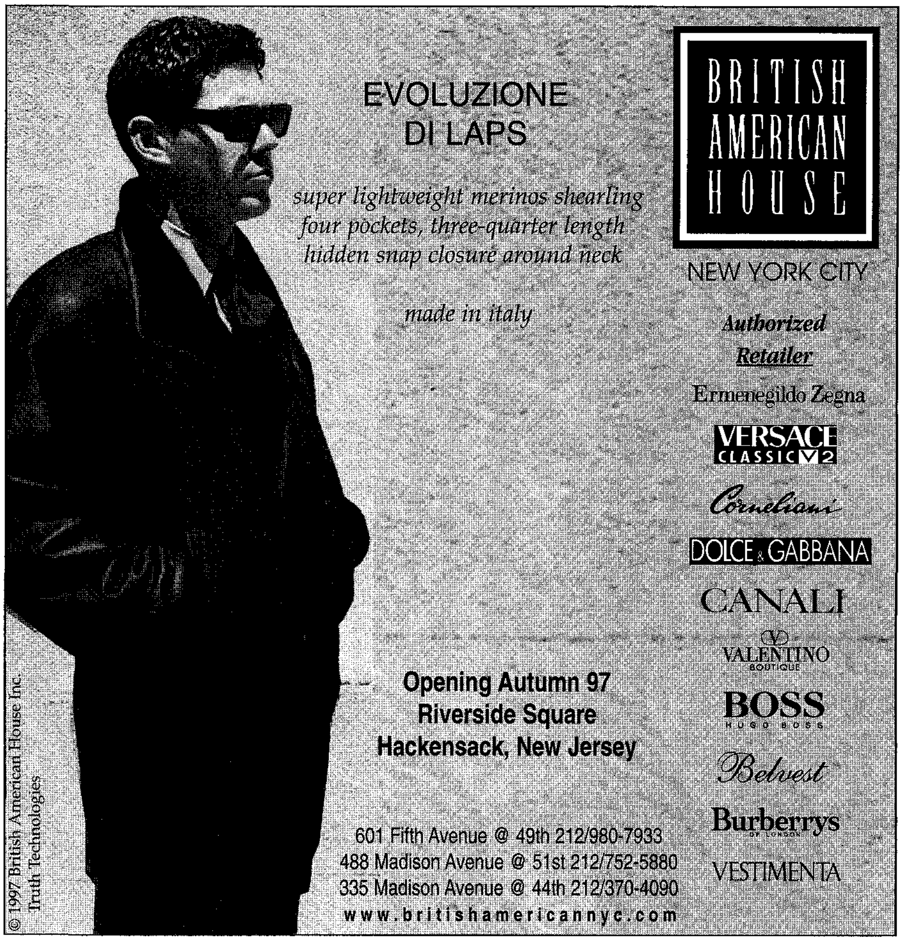
THE MAGIC FLUTE • Mozart • Sat 9/13 mat, Sat 9/13, Fri 9/19, Sat 9/20 mat, Sat 9/27, Sat 10/4 mat, Wed 10/8, Sun 10/12 mat, Fri 10/17

LE NOZZE DI FIGARO • Mozart • Sat 3/7, Wed 3/11, Sat 3/14, Tue 3/17, Sat 3/21, Thu 3/26, Thu 4/2, Sun 4/5 mat

MADAMA BUTTERFLY • Puccini • Sun 3/8 mat, Thu 3/12, Sun 3/15 mat, Tue 3/24, Fri 3/27, Sat 4/4, Fri 4/10, Sun 4/12 mat, Fri 4/17

LES CONTES D'HOFFMANN • Offenbach • Thu 3/19, Sun 3/22 mat, Wed 3/25, Sat 3/28 mat, Fri 4/3, Tue 4/7, Sat 4/11 mat

Tue-Thu perf at 7:30pm, Fri-Sat eves at 8pm, mats at 1:30pm except where noted.



EVOLUZIONE
DI LAPS

super lightweight merinos shearling
four pockets, three-quarter length
hidden snap closure around neck

made in italy

BRITISH
AMERICAN
HOUSE
NEW YORK CITY

Authorized
Retailer

Ermenegildo Zegna
VERSACE CLASSIC V2
Corneliani
DOLCE & GABBANA
CANALI
VALENTINO BOUTIQUE
BOSS HUGO BOSS
Belvest
Burberrys OF LONDON
VESTIMENTA

Opening Autumn 97
Riverside Square
Hackensack, New Jersey

601 Fifth Avenue @ 49th 212/980-7933
488 Madison Avenue @ 51st 212/752-5880
335 Madison Avenue @ 44th 212/370-4090
www.britishamericannyc.com

© 1997 British American House Inc.
Truth Technologies

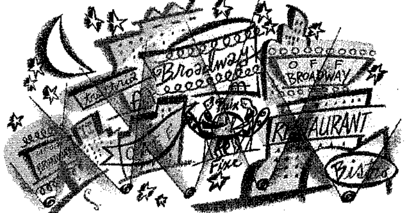
Who Will Paint
Your Portrait?

We represent over 150 of today's foremost portrait painters and sculptors. Visit our exhibition gallery and commission the artist of your choice, or send $3 for our new color brochure.

Portraits, Inc. invites inquiries about any commissioned artwork: family portraits, posthumous portraits, miniatures, sculpture, replicas, portraits of houses, pets, horses, yachts, etc.

PORTRAITS, INC.
985 PARK AVENUE, NEW YORK 10028
TEL: (212) 879-5560 FAX: (212) 988-3755
Visit us at http://www.portraits.com
America's portrait center since 1942

ADVERTISEMENT



NEW YORK RESERVATIONS

PRE-THEATER DINING

ANCHE VIVOLO
222 East 58th Street (between Second and Third avenues)
212.308.0112

A bright, new contemporary setting offers the best regional Italian cuisine. Pre-theater, three-course dinner featuring daily specials, prix-fixe $19.95. Monday through Saturday, 5:00-6:30 P.M. After theater, enjoy a three-course late-night dinner, prix-fixe $14.95, 9:00-11:30 P.M. Private parties and major credits cards accepted. Reservations suggested.

THE BOATHOUSE IN CENTRAL PARK
72nd Street and Park Drive North
212.517.2233

Enjoy Central Park's pastoral oasis, The Boathouse Restaurant, as a complement to the city's many cultural offerings. Sample delicious, contemporary American cuisine and take a romantic gondola ride across the lake. Dinner served from 5:30 P.M. through September 30. Major credit cards. Reservations suggested.

CENTER STAGE CAFE
1568 Broadway (in the Doubletree Guest Suites Hotel)
212.403.6326

Before the show, visit the Broadway theater-themed Center Stage Cafe. Set the stage for a perfect evening with American and Continental cuisine. $25.95 pre-theater menu with matinee specials available. Private room accommodates groups up to 200. Major credit cards. Reservations suggested.

CHELSEA BISTRO & BAR
358 West 23rd Street
212.727.2026

Kicking off the Fall/Theater dining Season, Chelsea Bistro & Bar, 1997 Winner of NEW YORK MAGAZINE's prestigious "Best Bistro in New York" award, cordially invites theater-goers to enjoy our special pre-theater prix-fixe dinner at $35, 5:00-6:30 P.M (à la carte menu available). Enjoy our outstanding, award-winning cuisine in a truly authentic Parisian setting.

GIOVANNI VENTICINQUE
25 East 83rd Street
212.988.7300

Begin our four-course meal with Tuna Tartar and Buffalo Mozzarelle Caprese, followed by Linguine with fresh seafood, Veal Milanese, Liver Veneziana, or the fish of the day. Enjoy a homemade dessert with espresso in an elegant setting. $28 prix-fixe, 5:00-7:00 P.M. Major credit cards. Reservations suggested.

LA VERANDA
163 West 47th Street
212.391.0905

A theater-goer's haven. Dine in elegance at moderate prices. One of the best Italian restaurants in New York. Free parking next door, 5:00 P.M.-1:00 A.M. Open every day. Superb Northern Italian cuisine. Major credit cards. Reservations suggested.

Illustration by Steven Salerno

WHO'S

LAUREN FLANIGAN
as Lady Macbeth in *Macbeth*. "Marvelous—she gives an unforgettably passionate performance."
—*Daily News*

KEVIN GLAVIN
as Mustafà in *L'Italiana in Algeri*, and Don Pasquale in *Don Pasquale*. "Sensational. A wonderfully characterful Pasquale."
—*Opera News*

PHYLLIS PANCELLA
as Isabella in *L'Italiana in Algeri*. "Spirited and vigorous, she possesses a handsome and assured mezzo-soprano voice."
—*The New York Tin*

ELIZABET COMEAUX
as Pamina in *The Magic Flute* and Tiny in *Paul Bunyan*. "A Pamina, her pure dulcet soprano filled the phrases of her aria with delicate pathos."
—*Chicago Tribune*

CHRISTIN GOERKE
as Iphigénie in *Iphigénie en Tauride*. "Goerke has a voluminous and nimble soprano.'
—*NY Newsday*

WHO

ANDREW SCHROEDER
as Oreste in *Iphigénie en Tauride.* "Virile, dark-toned, musically and dramatically convincing."
—*The Washington Post*

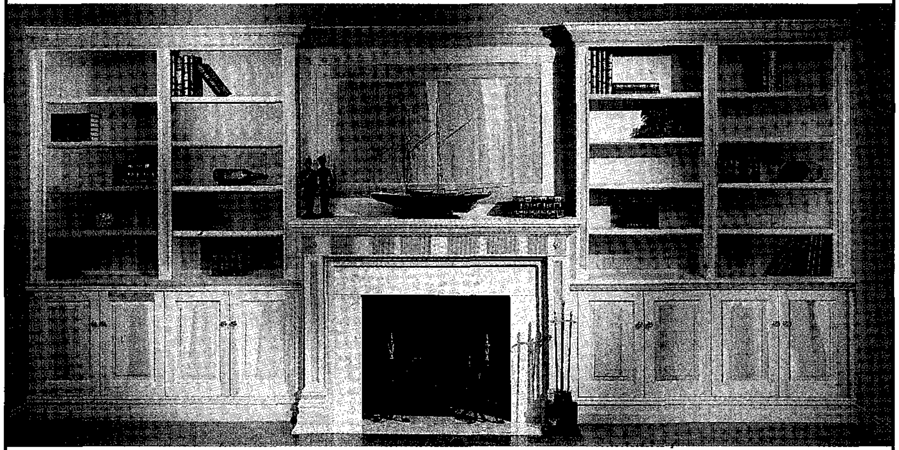
CHEN SHI-ZHENG
as Rustichello in *Marco Polo.* "Tenor Chen Shi-Zheng sings with remarkable eloquence and stamina."
—*The Village Voice*

LORRAINE HUNT
as Xerxes in *Xerxes.* "Her voice has a smoky vibrancy and warmth; her technique is resourceful and accurate."
—*The New York Times*

DAVID DANIELS
as Arsamene in *Xerxes.* "He is absolutely splendid, with a cutting and decisive delivery that makes him very much an operatic emperor."
—*The New York Times*

PATRICIA RACETTE
as Emmeline Mosher in *Emmeline.* "Her freshness and fullness of voice disarm, her enunciation is a model of clarity."
—*Variety*

The Truth About Our Bookcases



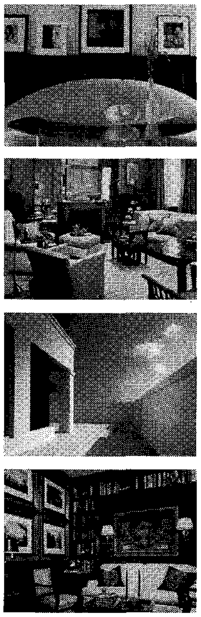
Our bookcases are made in all different styles and woods.
We make them with mouldings, columns, capitals,
pilasters, etc...or any combination you desire.
We specialize in bookcases for both home and office.

Call for a measuring appointment.

The Cabinet Shop
LITTLE WOLF
EST. 1956
TM
Registered in US Patent & Trademark Office

Open Mon.-Fri. 8 a.m.-6 p.m
1583 First Ave. (82nd St.)
New York, New York 10028
212-734-1116•fax 212-628-1966

"Anyone who needs a designer or architect should start by calling Designer Previews."
-New York Magazine

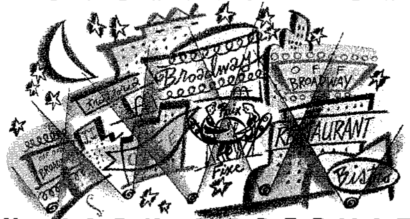


Because we'll show you the work of every designer, architect and landscaper worth seeing. It's that easy. See their work. Compare their styles. Select those whose approach best matches your needs. And we'll assist you every step of the way. Now, that's the smart way to start.

For further information call:
212·777·2966 or 800·367·4816
http://www.dpreviews.com

DESIGNER PREVIEWS

ADVERTISEMENT



NEW YORK RESERVATIONS

PRE-THEATER DINING

LANGAN'S
150 West 47th Street (behind the Palace Theater)
212.869.5482

Voted one of the top 10 best restaurants in value for pre-theater dining by the *Daily News*. Langan's offers a delightful, limited choice, three-course pre-theater dinner for $22.95, daily from 4:00-7:30 P.M. Dine in comfort and style where you won't feel rushed to make the opening curtain. Langan's — down-to-earth with a true sense of hospitality. Major credit cards. Reservations suggested.

PALIO
151 West 51st Street
212.245.4850

Since 1986, Palio has been the ultimate in Italian Cuisine, with a wine list that has won *Wine Spectator*'s "Best Of" Award for Excellence. Refinement, harmony and elegance in a gallery-like setting defines our style. Major credit cards. Reservations suggested.

PEACOCK ALLEY
301 Park Avenue (at The Waldorf Astoria)
212.872.4895

Peacock Alley's stature among the city's finest French restaurants continues to rise with Laurent Gras' takeover of the kitchen. Chef Gras punctuates the restaurant's understated elegance with memorable cuisine, combining classic sensibilities with contemporary aesthetics. Major credit cards. Reservations suggested.

RESTAURANT CHARLOTTE
145 West 44th Street (Millennium Broadway Hotel)
212.789.7508

In the heart of the Theater District, an elegant pre-theater dinner with innovative American cuisine from Chef Rhys W. Rosenblum. Named Best Pre-Broadway Restaurant. Major credit cards. Reservations suggested.

SEL ET POIVRE
853 Lexington Avenue (between 64th and 65th streets)
212.517.5780

Enjoy our French country-style cuisine served in a cosy, quaint atmosphere. Three-course pre-theatre dinner, $19.95, 4:00-6:30 P.M. Try our à la carte menu featuring bouillabaisse, steak-au-poive, calves liver, or items by our new young chef who has introduced lighter fare and creative presentations to our ever tasty classics.

SUN GARDEN LOUNGE AT THE GRAND HYATT NEW YORK
42nd Street and Lexington Avenue
212.850.5997

Enjoy pre-theater dining in our gorgeously renovated Sun Garden Lounge — with tropical island ambiance! Complimentary dim sum for Metro North riders may entice you to miss your show! Expires September 30. You must present Metro North card. Open 11:30 A.M-2:30 A.M. Dim sum 4:30-8:00 P.M., Monday-Friday.

VIVOLO
140 East 74th Street (between Lexington and Park avenues)
212.737.3533

Celebrate our 20th Anniversary! Two floors in a charming townhouse built in 1886 with an antique oak bar and two working fireplaces. Regional Italian cuisine offering the best Upper East Side pre-theatre dinner. Three-course prix-fixe, $19.95, Monday-Saturday, 5:00-6:30 P.M. After theatre, three-course dinner, $14.95, 9:00-11:30 P.M. Private parties and major credit cards. Reservations suggested.

Illustration by Steven Salerno

SPECIAL ADVERTISING SECTION

97-98 SEASON AT THE NEW CITY OPERA

ENHANCING THE EXPERIENCE

NEW YORK STATE THEATER

City Opera's glamorous home theater offers the comfort, convenience, and luxurious ambiance of Lincoln Center.

SUPERTITLES

Follow all the action with supertitles — English translations projected above the stage using state-of-the-art computer technology.

GROUP SALES

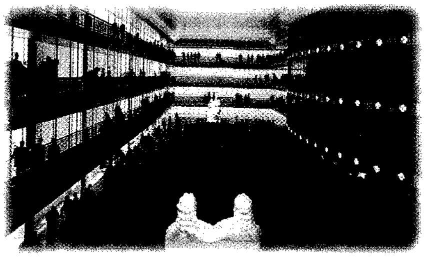
Groups of 20 or more are eligible for substantial discounts, plus special options for backstage tours, lecture programs, dining and more. Call (212) 870-5618 to reserve your group today.

NEW YORK CITY OPERA ON-LINE

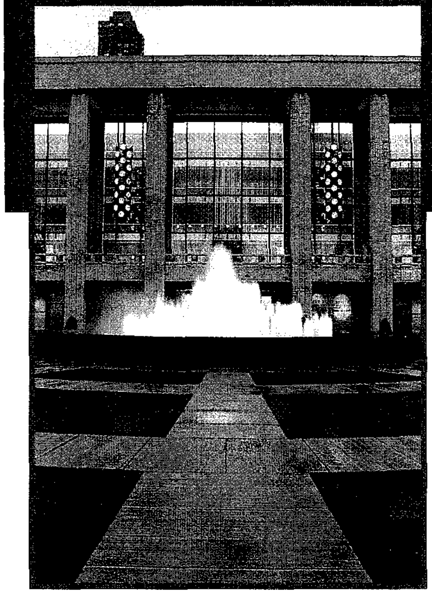
Keep up to date on season information and special events from the comfort of your home or office. Visit our Home Page on the World Wide Web at http://www.nycopera.com

REPEAT PERFORMANCE

Extend the run of your wardrobe, scenery and props by donating them to New York City Opera's own thrift boutique at 220 East 23rd Street. Proceeds provide vital support for City Opera, and donations are tax-deductible. Call (212) 684-5344 for more information.



New York State Theater Promenade



New York State Theater at Lincoln Center

SPONSORS

New York City Opera's work on stage and in the community, in New York and on tour, is made possible through the generous support of the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of the Reader's Digest Association, Inc. United Airlines is the official airline of New York City Opera. Additional support of New York City Opera is provided by The Great Atlantic & Pacific Tea Company, Inc. and Sony Corporation of America. New York City Opera's Lincoln Center season and education programs are funded in part by the New York State Council on the Arts and the National Endowment for the Arts. Reconstruction of the New York State Theater was funded by The Fan Fox and Leslie R. Samuels Foundation, Inc. The theater is owned by the City of New York and is funded in part by the city's Department of Cultural Affairs.

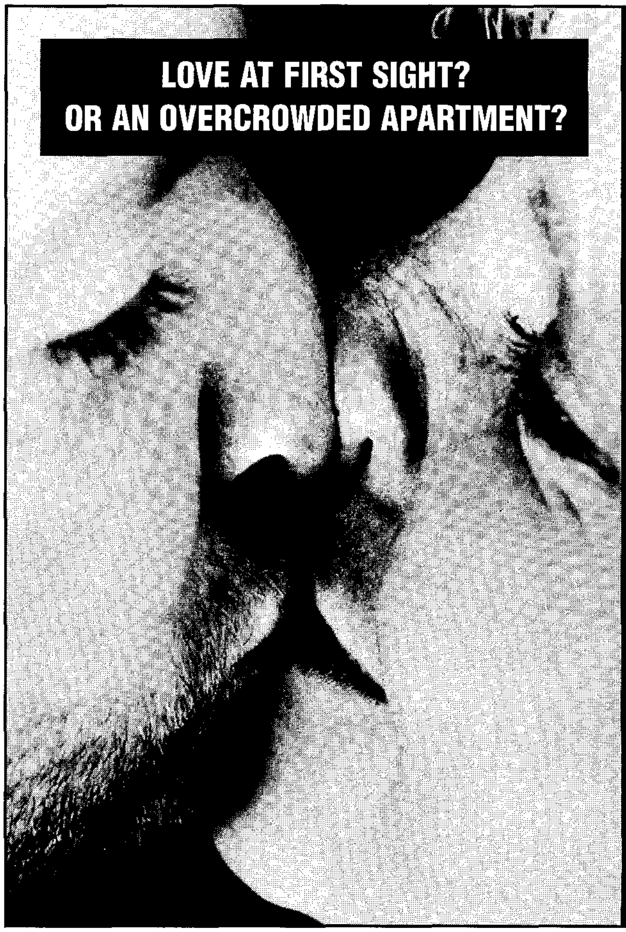
Photos of *Bunyan, Pasquale* by George Mott; *Xerxes* by Richard Feldman; *Marco Polo* by Charles Tandy; *Carmen* by George Holz; *Macbeth* by Mike Van Den Toorn; *Iphigénie* by Andreas Lange; *Butterfly* by Arthur Tilley; *Italian Girl* by Jason Beck; *Emmeline* by David Mayenfisch; *Bohème* by Ulf Sjostedt; Promenade by Ezra Stoller, NY State Theater Lincoln Center by Jon Ortner. Cast and programs subject to change.

New York Magazine Advertising Supplement
Beverly Hood Allen, Creative Services Director
Christy Casamassima, Editor
Richard Mantel, Design Director
Scott Hunt, InkWell, Inc., Design Production

FINDING THE RIGHT TUXEDO ISN'T ALWAYS SO BLACK AND WHITE.

We don't claim to be the only formalwear store in NYC. Just the Best. Whether you choose to rent or purchase from our grand collection of custom and designer tuxedos, tails and accessories you'll receive standing ovations. Selecting a tuxedo isn't always black and white, selecting a tuxedo store is.

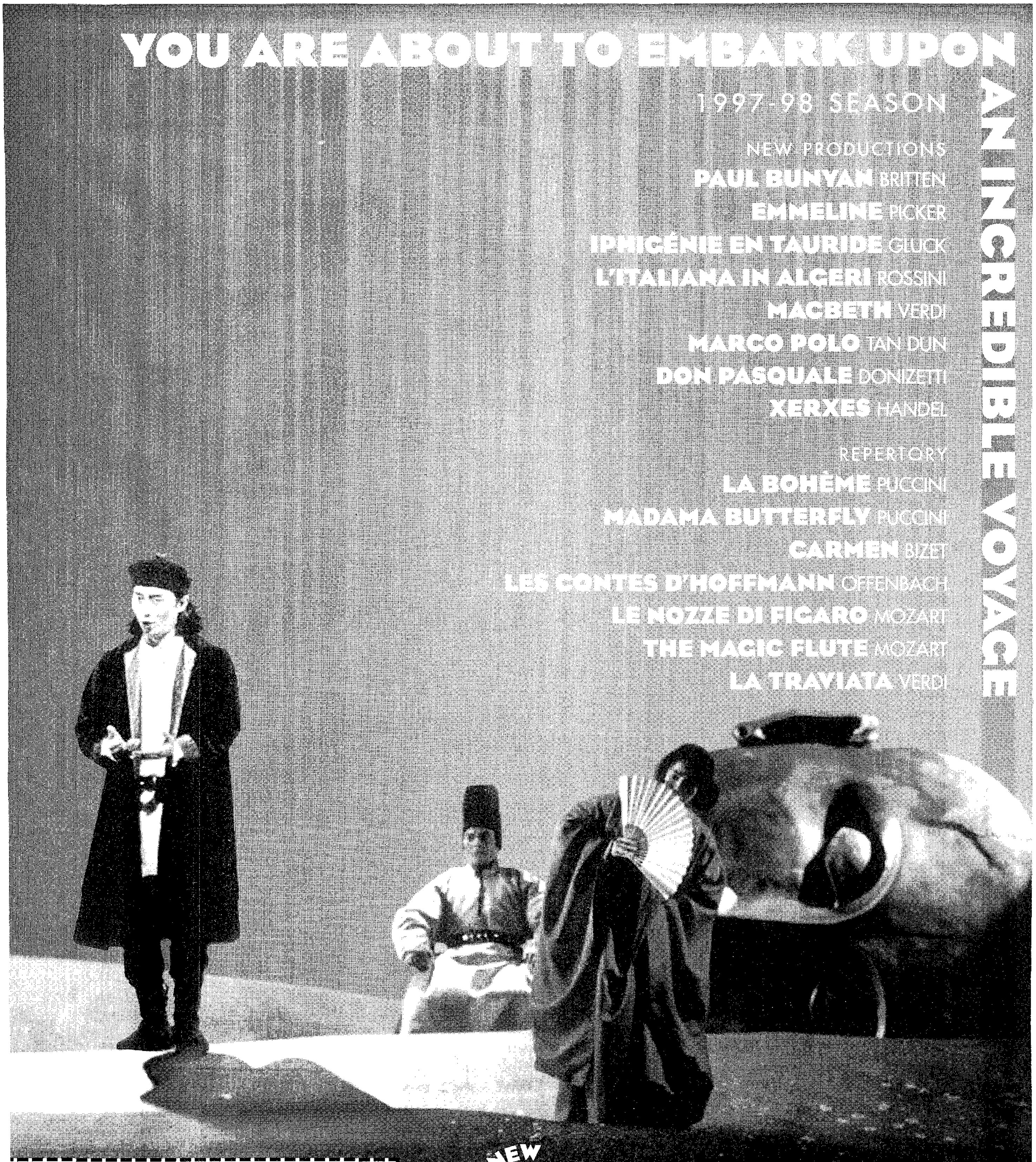
LEXINGTON
FORMALWEAR
12 EAST 46TH STREET • N Y C • 867-4420


LOVE AT FIRST SIGHT?
OR AN OVERCROWDED APARTMENT?

A private storage room can simplify your personal or professional life. 12 convenient locations throughout Manhattan. Call and ask about our special discount for New York Magazine readers.

Manhattan Mini Storage
212-STORAGE
www.800storage.com

NYM



YOU ARE ABOUT TO EMBARK UPON AN INCREDIBLE VOYAGE

1997-98 SEASON

NEW PRODUCTIONS

PAUL BUNYAN BRITTEN
EMMELINE PICKER
IPHIGÉNIE EN TAURIDE GLUCK
L'ITALIANA IN ALGERI ROSSINI
MACBETH VERDI
MARCO POLO TAN DUN
DON PASQUALE DONIZETTI
XERXES HANDEL

REPERTORY

LA BOHÈME PUCCINI
MADAMA BUTTERFLY PUCCINI
CARMEN BIZET
LES CONTES D'HOFFMANN OFFENBACH
LE NOZZE DI FIGARO MOZART
THE MAGIC FLUTE MOZART
LA TRAVIATA VERDI

☐ PLEASE SEND ME A FREE BROCHURE

NAME
ADDRESS
CITY
STATE ZIP
HOME PHONE WORK PHONE

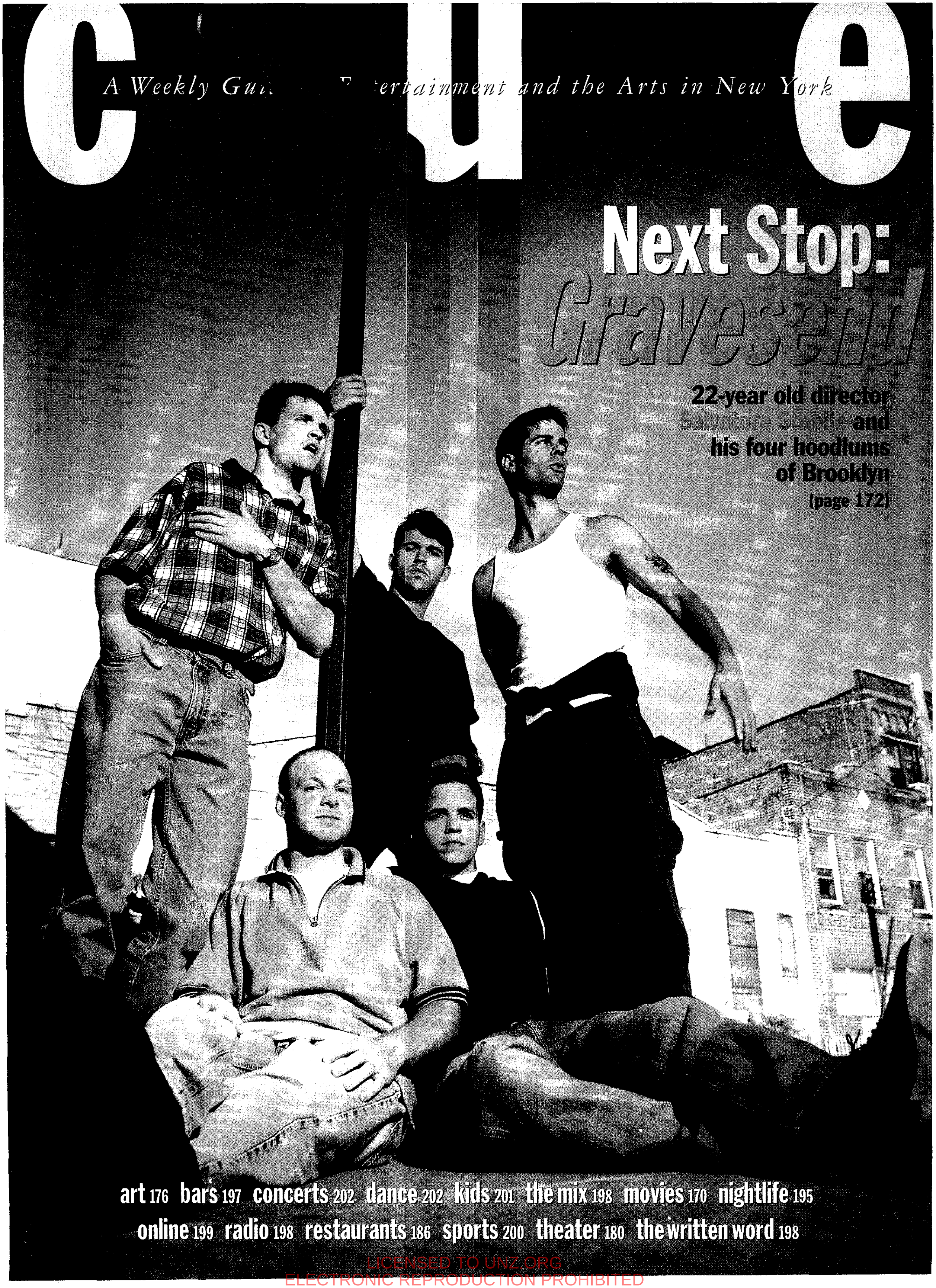
MAIL TO: New York City Opera, Marketing Department,
New York State Theater, 20 Lincoln Center, NY, NY 10023
FAX TO: 212-724-1120
Visit NYCO On-Line at http://www.nycopera.com
Marco Polo photo by Tse Ming Chong.

THE NEW CITY OPERA

FOR INDIVIDUAL TICKETS,
CALL TICKETMASTER
212-307-4100
OR COME TO THE NEW YORK STATE THEATER BOX OFFICE.
INDIVIDUAL TICKETS $20-$85.

cue

A Weekly Gu ertainment and the Arts in New York



Next Stop: *Gravesend*

22-year old director Salvatore Stabile and his four hoodlums of Brooklyn

(page 172)

art 176 **bars** 197 **concerts** 202 **dance** 202 **kids** 201 **the mix** 198 **movies** 170 **nightlife** 195
online 199 **radio** 198 **restaurants** 186 **sports** 200 **theater** 180 **the written word** 198

movies

The Men of *Gravesend*...One *Family Name*

New Films

A Smile Like Yours—Greg Kinnear and Lauren Holly star as a young married couple trying to have a baby and keep their businesses afloat. With Joan Cusack and Jay Thomas. (1 hr. 30 mins.; R) *Embassy 2–4; Beekman; UA East.*

Air Bud—A lonely young boy (Kevin Zegers) moves to a small town where he befriends a stray golden retriever with a great hoop shot. When the boy and the dog lead the school basketball team to the state playoffs, the animal's former owner (Michael Jeter) tries to cash in on the dog's new celebrity. (1 hr. 37 mins.; PG) *Pavilion Theatre.*

Air Force One—Wolfgang Petersen's *Air Force One* is exciting, well-made, and utterly preposterous—a 14-year-old boy's fantasy of being president of the United States. When a group of crazed neo-Soviet nationalists takes over Air Force One, President James Marshall (Harrison Ford) has the chance to parachute to safety in an escape pod. But the prez has just made a bold speech in Moscow insisting that the United States will never negotiate with terrorists; now he has to prove it. Whoopee! It's Independence Day all over again. The first-time screenwriter Andrew W. Marlowe has structured the script so that Harrison Ford has to do pretty much everything by himself. Onboard the plane, the staff is out of the picture (literally). In the White House, Vice-President Kathryn Bennett (Glenn Close) talks tough to the hijacking slimebags on the telephone and fends off a Haig-ish secretary of Defense (Dean Stockwell), who wants to take command in the president's absence. Some of the actors are at the top of their form, especially Gary Oldman as the head of the hijackers, an angry and contemptuous man who frankly hates the new Russian freedoms. *Air Force One* certainly holds our attention, and a few of us, easily manipulated, may brush away a tear when some awed soldiers salute their action-hero president with obvious pride. But *Air Force One* is utterly square. (Denby; 8/4/97) (1 hr. 58 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Metro Cinema; Main Street Cinemas.*

★**Career Girls**—Katrin Cartlidge is Hannah, a student in London looking for a roommate and when tiny Annie (Lynda Steadman) appears, Hannah both accepts her and makes fun of her. In temperament and appearance, Hannah and Annie are very different women, but they share a sense of humor and a friendship is struck for life. When the movie opens, Hannah and Annie are 30 and well established professionally yet unsettled in their personal lives. Working in the business world, the women have learned to smooth out the rougher edges and hide their discontent. But if we see the ways they have changed, we also see the ways they haven't changed—and can't change. It's part of director Mike Leigh's complexity of mind that he makes us see that they've been hurt without reducing the hopes that we have for them in the future. (Denby; 8/11/97) (1 hr. 27 mins.; R) *Angelika Film Center; Eastside Playhouse; Regency; Brooklyn Heights.*

Conspiracy Theory—In the first half of *Conspiracy Theory*, Mel Gibson, playing a thoroughly fortified paranoid—he keeps his tapioca and his coffee beans sealed with a combination lock—races through nut-brain fantasies with a stumbling panache. Gibson, who can be truculent and boring in standard heroic roles, is at his loose-limbed and loose-tongued best, starting and stopping sentences, adding sane little quips to impossibly mad rants—and all without losing the beat. His New York taxi driver is physically hyperactive yet flummoxed. The guy's head has been messed with, yet he still has the memory of sanity, so he mixes real events with dreams, horrifying memories with sheer fantasy. As long as writer Brian Helgeland and director Richard Donner are teasing us, the movie is hip and entertaining—it plays with the dreams of nutters and cranks while granting them a little piece of truth. But when the film becomes soulful, romantic, and violent, we could be watching a great many other thrillers. (Denby; 8/25/97) (2 hr. 15 mins.; R) *Village Theatre VII; Chelsea West; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum 7; Lincoln Square; Olympia Theatre; Main Street Cinemas.*

★**Contact**—Robert Zemeckis's metaphysical sci-fi movie, from a novel by the late Carl Sagan, explicitly asks the big-bowwow questions: Are we alone in the universe? Does scientific reasoning threaten religious faith? At the heart of *Contact* there are patches of rapt silence and a lonely young woman, Dr. Ellie Arroway (Jodie Foster). Ellie has been obsessed since girlhood with hearing messages from outer space. There she sits in the New Mexico desert, a modern anchorite, listening through headphones to whatever is picked up by an array of powerful radio telescopes. Finally, she hears something—a steady metallic pulse that is clearly a message from a major brain. When Ellie makes the discovery public, the White House becomes alarmed, the media go into a frenzy, and religious groups sense blasphemy or the end of the world. The government sets about building a space vehicle. Someone's got to go out there and meet Them. The material, following Sagan's bent, has been given a feminist tilt: The big-shot White House science adviser (Tom Skerritt) who is Ellie's former mentor keeps taking the credit for her discoveries and pushing her out of the way, and Ellie has to suffer and fight. We are constantly asked to worry about Ellie's career moves and whether she's getting proper credit for her genius, all of which seems a little odd if not trivial in a movie offering to solve the eternal questions of the universe. Ellie's been given a lover, a defrocked clergyman named Palmer Joss who shows up every once in a while to argue with her about God. In the person of Matthew McConaughey, he looks like a moist-eyed sex hustler that people are unaccountably taking seriously (Palmer even sits in on White House cabinet meetings). At the end, when Ellie journeys (perhaps) into a new dimension, Zemeckis gives us a *son et lumière* show that tops Stanley Kubrick's famous trip at the end of *2001: A Space Odyssey.* In its finest moments, *Contact* merges spectacle, science, and a genuine religious impulse. (Denby; 7/21/97) (2 hrs. 22 mins.; PG) *19th Street East; First & 62nd*

Opening
Madrid Madness

Handsome Spanish actors heavy with Almodovar training work with another Spanish director (Manuel Gómez Pereira) in *Mouth to Mouth* (*Boca a Boca*), a love story about a struggling actor (played by Javier Bardem, left) with a gift for good phone sex. Opens Friday.

Previous page, clockwise from top center: Michael Parducci, Tony Tucci, Tommy Brandise, Salvatore Stabile, and Tom Malloy.

'CUE' COVER PHOTOGRAPH BY SILVIA OTTE

St. Cinema; Lincoln Square.

★**Contempt**—Jean-Luc Godard's masterwork about a malleable screenwriter (Michel Piccoli) whose marriage collapses as he simultaneously battles with a high-minded director (Fritz Lang) and a salacious producer (Jack Palance). Also starring Brigitte Bardot. (1 hr. 43 mins.; NR) *Screening Room; Lincoln Plaza Cinemas.*

Cop Land—This New York–area movie written and directed by the young filmmaker James Mangold and starring Sylvester Stallone, Harvey Keitel, Robert De Niro, and Ray Liotta, suffers from an unusual fault. *Cop Land* is actually too complicated. The cops in question, all from the same New York City precinct and led by Harvey Keitel's baleful Ray Donlan, have grown disgusted with the violence and mess of the city and consider themselves victims, the good soldiers who get no respect. At night, the men cross the George Washington Bridge to Jersey, where they live with their families in a tiny paradise—"Garrison." A young cop named Babitch (Michael Rapaport) gets into trouble on the bridge, killing two black teenagers after a misunderstanding; his older police friends instantly arrange his disappearance and then hide him in Garrison. The cops are so brazen that they allow Babitch to expose himself to the gaze of Garrison's sheriff, Freddy Heflin (Sylvester Stallone)—Freddy the nice guy who lost part of his hearing saving a girl from drowning and can't get on the New York force. Robert De Niro shows up as a former cop buddy of Keitel's who has gone over to Internal Affairs. Janeane Garofalo, of all people, is part of Freddy's police force in Garrison. Two tormented young men wander around the Garrison bush at night—Rapaport's Babitch, whose behavior we never understand, and a cop played by Ray Liotta, who is part of Keitel's group but feels betrayed and shut out. Liotta, always an intense actor, makes the most of his scenes, but he can't fight his way into the center of the movie. That place, I'm afraid, is left to Stallone, but Stallone doesn't have the focus to suggest the stirrings of intelligence and revolt in a somnolent man. The performance goes nowhere for a long time and then lurches forward into rage. The picture comes to a climax in a slow-mo shootout that is one of the saddest admissions of defeat in years. (Denby; 8/25/97) (1 hr. 50 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Coronet; Ziegfeld; 86th Street; 84th Street; Olympia Theatre; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

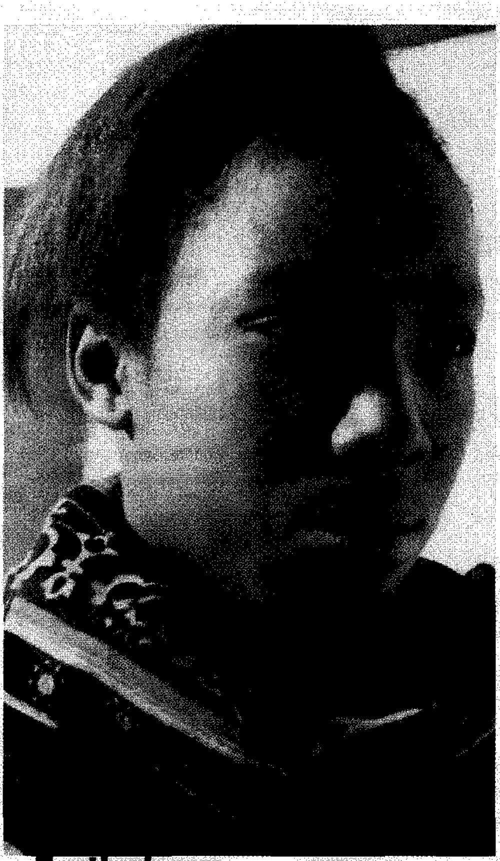
The Delta—The story of a doomed love affair between Lincoln, a wealthy white boy, and Minh, the son of a black G.I. and a Vietnamese woman, set in the bars and pool halls of Memphis. (1 hr. 25 mins.; NR) *Quad Cinema.*

Event Horizon—Sam Neill and Laurence Fishburne attempt to salvage a spaceship that has been missing for seven years. With Kathleen Quinlan and Joely Richardson. Directed by Paul Anderson. (1 hr. 37 mins.; R) *Waverly; 19th Street East; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Brooklyn Heights; Pavilion Theatre.*

Excess Baggage—Alicia Silverstone stars as a teenager who tries to get Daddy's attention by pretending to be kidnapped—and then finds she's on the lamb for real. With Benicio Del Toro and Christopher Walken. (1 hr. 30 mins.; R) *Village East; 19th Street East; Embassy 2–4; Gemini; Orpheum 7; Lincoln Square; Pavilion Theatre.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.



Festival

A House Divided

Civil war has forced many Algerians to take refuge with their former colonizers in France; their lives and the lives of countrymen left behind are explored on film in "Crossing Borders: From Algerian to Buer Cinema," beginning September 6 at the Brooklyn Museum of Art. See 'Museums, Societies, Etc.' for more info.

Fire—The story of the love that develops between two sisters-in-law tired of duty and devotion in their middle-class New Delhi household. Directed by Deepa Mehta. (1 hr. 44 mins.; NR) *Quad Cinema.*

Fire Down Below—Steven Seagal plays an E.P.A. agent who lights out to Appalachia to avenge his coworker's death and expose the dirty dealings of a local tycoon, played by Kris Kristofferson. (1 hr. 43 mins.; R) *Opens Friday.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Shefield, England, who rounds up his unemployed friends and convinces them to put together a male strip troupe. Directed by Peter Catteneo. (1 hr. 30 mins.; R) *Angelika Film Center; Coronet; Lincoln Plaza Cinemas.*

G.I. Jane—In *G.I. Jane* Demi Moore may have turned her peculiar relation with the audience into a successful commercial strategy. The picture, directed with great pictorial dynamism (but zero plausibility) by Ridley Scott, is all clenched defiance and proud triumph. Demi Moore plays Lieutenant Jordan O'Neil, an ambitious woman who undergoes the most grueling military training in the world and embraces pain, death, and mastery. O'Neil's ambitions cause her to become the unconscious tool of a wily lady senator from Texas (Anne Bancroft), who gets Jordan accepted into the training program for the Navy seals—the shadowy group that performs rescues and other lightning strikes in the world's hot spots. After the first day, Jordan complains to the Master Chief (Viggo Mortensen)—a dominating drill-instructor type—that she's getting preferential treatment. Her training, it seems, isn't tough enough. She wants it tougher, and Ridley Scott photographs her on the barracks floor, enshrined in a kind of holy white light as she does one-armed push-ups. A myth is born: G.I. Jane. Scott turns Viggo Mortensen into a creepy intellectual sadist who quotes D. H. Lawrence and introduces Jordan into the cult of pain. Is enduring torture really part of the training for the S.E.A.L.s, and if so, is it necessary? In any case, you can see where Demi Moore's ambitions have landed us. In the real world, women in the military are fighting against hazing and sexual abuse. But Demi Moore, who has to get into everyone's face in order to exist as an actress, tells us that women haven't been hazed enough. They need it—it's good for them, for that's the only way women will be taken seriously. Movie-star megalomania and incomprehension have rarely gone much further than this. (Denby; 9/1/97) (2 hrs.; R) *Village East; Chelsea West; Murray Hill Cinemas; Crown Gotham; Embassy 2–4; 86th Street East; 84th Street; Pavilion Theatre.*

George of the Jungle—Brendan Fraser stars as the titular hero, who finds himself in trouble when he falls in love with a city girl. Directed by Sam Weisman. (1 hr. 32 mins.; PG) *Manhattan Twin.*

Gravesend—Four teenage guys spend a frantic evening in Gravesend, Brooklyn, trying to get rid of an escalating toll of bodies in this debut effort by 22-year-old Salvatore Stabile. (1 hr. 25 mins.; R) *Opens Friday.*

Hoodlum—Laurence Fishburne plays a numbers–racket king in thirties Harlem who triggers a gangster war when he allies himself with Lucky Luciano. Also starring Tim Roth, Andy Garcia, Vanessa Williams, and Cicely Tyson. (2 hrs. 10 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova; Plaza Twin; Centre Sunnyside; Plaza .*

In the Company of Men—At the beginning of *In the Company of Men*, Chad (Aaron Eckhart) and Howard (Matt Malloy) are flying to a six-week assignment in a branch office of their company. It's a lousy assignment, and they complain sourly about work and about the women back home—girlfriends—who have done them dirt. In the airport, Chad proposes, and Howard agrees, that they should claim some revenge. During their six weeks in purgatory, they will take turns attracting a defenseless woman ("a corn-fed bitch") and then dumping her. The two men get down to work and take turns flirting with the perfect victim—a secretary, Christine (Stacy Edwards), who is a lovely person, with a beautiful figure and dark hair and eyes. She is also stone-deaf, and Chad makes fun of her slightly hooty voice while tenderly seducing her; Howard, meanwhile, actually falls in love but remains too frightened and duplicitous to retrieve the situation from disaster. Eckhart has a laughing charm, and he uses his college-stud handsomeness to reassure people; he gives a convincing performance in an unconvincing framework. But Malloy, as crawling-on-his-belly Howard, is really too sad to bear watching. The film, which was written and directed by the 34-year-old playwright Neil LaBute (it's his first film), is a didactic fable of how the dog-eat-dog ethos turns working stiffs into predators, shiv artists, and weaklings. *In the Company of Men* is a repellent experience—a schematic, coldly cynical work that pretends to expose coldness and cynicism. It's the season's conversation piece, no doubt, but far from a work of art. (Denby; 8/18/97) (1 hr. 33 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

The Keeper—Tragedy results when a Brooklyn jail guard befriends a charming inmate, assists in his release, and offers him shelter. Written and directed by Joe Brewster. (1 hr. 30 mins.; NR) *Opens Friday at the Quad; Plaza Theater.*

Photograph courtesy of the Brooklyn Museum of Art.

Kull—Kevin Sorbo (TV's Hercules) is Kull and Tia Carrere the women who bewitches him into marrying her in this action-fantasy. (1 hr. 30 mins.; PG-13) *Art Greenwich Twin; 34th Street East; Chelsea; National Theatre; 86th Street; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Nova; Pavilion Theatre; Plaza.*

Leave It To Beaver—The big-screen version of the television series, starring Janine Turner as June. (1 hr. 28 mins.; PG) *Art Greenwich Twin; Chelsea; National Theatre; First & 62nd St. Cinema; Orpheum 7; Lincoln Square.*

Love Serenade—Australian writer–director Shirley Barrett's first feature film is a black comedy about two sisters smitten with the local D.J. and the lengths they'll go to to catch him. (1 hr. 41 mins.; R) *Angelika Film Center; Carnegie Hall Cinema.*

Masterminds—A near-do-well prep-school genius attempts to outsmart the crooked headmaster who is attempting to take his wealthy students hostage. (1 hr. 38 mins.; PG-13) *Village Theatre VII; Criterion Center; Manhattan Twin; Lincoln Square.*

★**Men in Black**—Barry Sonnenfeld, the former cinematographer who directed the *Addams Family* movies and *Get Shorty,* has gone big-budget without losing his wits. In this inventive and sometimes hilarious spectacle, Tommy Lee Jones plays a government agent devoted to monitoring aliens in the United States. The humor of *Men in Black* comes right out of Tommy Lee Jones's everything-is-normal personality: The extraordinary is treated as routine business. He says outrageous things in his rapid, matter-of-fact manner, his tone implying that he alone is in touch with reality. Yet the reality that Jones is in touch with is so strange that he seems to us like the greatest hipster who ever lived. He recruits Will Smith from the NYPD as a new agent and leaves him to handle the human wife of an alien, who is giving birth in the back of a car somewhere in Jersey. Sonnenfeld poses Tommy Lee in the foreground of the shot and lets him rattle on, while deep in the background, maybe 30 feet away, Smith, wrapped in giant tentacles, gets flipped around like a toy by the creature that has just emerged from the womb. Everything in *Men in Black* is a bit off, and most of the surprises have a charge of strangeness. Rick Baker, the great make-up-effects designer, works here with his usual ferocious skill but with a new spirit of gothic wit that he may have picked up from Sonnenfeld. Vincent D'Onofrio, playing a back-country primitive—not an alien but one of God's creatures—gets swallowed by a visitor (a giant cockroach), which then takes over D'Onofrio's skin; the trouble is, the alien does*n't quite fit inside. By the middle of the picture,* Will Smith, doing his street-smart thing, has pulled even with Jones. Arching his elegant eyebrows (they play off the Dumbo ears; Smith's face is a visual joke in itself), Smith gets to engage in sexy badinage with Linda Fiorentino's mortician, who has a thing for dead bodies with strangely alien insides. *Men in Black* is a successful absurdist fiction. (Denby; 7/7/97) (1 hr. 36 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; Gemini; 84th Street.*

Mimic—In *Mimic,* directed by Guillermo del Toro, two little boys like to sell the strange insects that they find in New York to the "bug lady"—an entomologist (Mira Sorvino) who once genetically engineered a special cockroach in order to fight some other disease-carrying roaches. The boys wander around subways looking for some really big ones, and that's when they run into trouble. *Mimic* is set in New York, mainly underground—a vast, dark, wet network of tunnels, crawlways, and abandoned rooms. It is a netherworld with huge pullulating nests yielding Sorvino's creatures, which have now evolved, very rapidly, into predators. At full height, the bugs stand in caped and courtly black, their claws brought together in what appears to be the two halves of a human face. They are, you see, mimicking their most serious predators—us. Hence the movie's title. There are the usual stern, philosophical remarks from authorities about the hubris of man, the arrogance of science, and so on, but for all *the solemn talk, this movie partakes of the eternal* stupidity of horror films, in which characters back away in the dark from one menace only to be attacked by another. Del Toro, who is Mexican, does not hesitate to use Catholic symbolism for creepy effect (for some reason, the creatures hole up in an

Talent

A Star Is Born, or Four

The boys of *Gravesend* are on a high. After a weekend of talking up their new film on MTV and CNN, the four obscure young actors are using a break in a photo shoot to canvass a Bay Ridge street corner, handing out promotional flyers to cars and passersby somewhat indiscriminately. An Orthodox woman sidesteps them and keeps walking. "We're working," admits one, "out of fear." The handsome band of four—Tony Tucci, Michael Parducci, Tom Malloy, and Tommy Brandise—have a lot riding on the movie's release (Friday), and they know it. Their résumés are short, and while fast-talking director and Brooklyn native Sal Stabile has gotten a lot of advance publicity (whatever his detractors say about him, he's driven), his cast is still looking to get noticed. Three years ago, they worked for Stabile for free to film *Gravesend,* the story of four delinquents and their efforts to get rid of a body on a Saturday night in a run-down Brooklyn neighborhood. ("They'll be compensated on the back end," Stabile says, in studiospeak). Since then, they've all found managers and are auditioning, but none has another definite picture deal. "Lately," says Parducci, "we've really bonded." Their spirited conversation, which regularly escalates into a crossfire of shouts, feels like it may become a brotherly tussle at any given moment, as it often does in the movie. Outsiders, like the actor who appeared with the four in a comic holdup scene, have a hard time breaking in. "He didn't understand that we became like a family," explains Stabile. "He turned to me and said 'Sal, shut these guys up! I'm trying to prepare.' And these guys looked at me and they wanted to beat him up." "We all have big personalities," says Malloy, 22, *Gravesend's* Chicken, the lost pot smoker abandoned by his family. "It was volatile. There was tension, but we used it." Of the raw skills Stabile exhibited in his first feature, comedy and casting may be his sharpest: The group of unknowns he assembled all showed real improvisational talent. "At first I was like, 'Sal, alls I want is to be a part of this film,' " says the Philadelphia-born Tucci, who stars as Zane, the manipulating jerk, and who, at age 28, seems the most prepared for a star trip (he moved to L.A. last year). Parducci, 25, the movie's brooding Ray, admits he "busted out crying" when he saw the trailer—and his face—spread across a theater screen for the first time. "It was overwhelming," he said. The rest agree that larger-than-lifeness, or at least its potential, is taking some getting used to (Brandise, the film's boyish Mikey, was headed for Columbia Law School before Stabile came into his life.) For Stabile, now a wizened 22, the journey was not so hard. "Basically," he explains, "if you act important and say the right things at the right time, you get people to follow you into the middle of the ocean." "He had me going," says Tucci. Parducci agrees quietly. "It's exactly why we held on," he says. PATRICIA FALVO

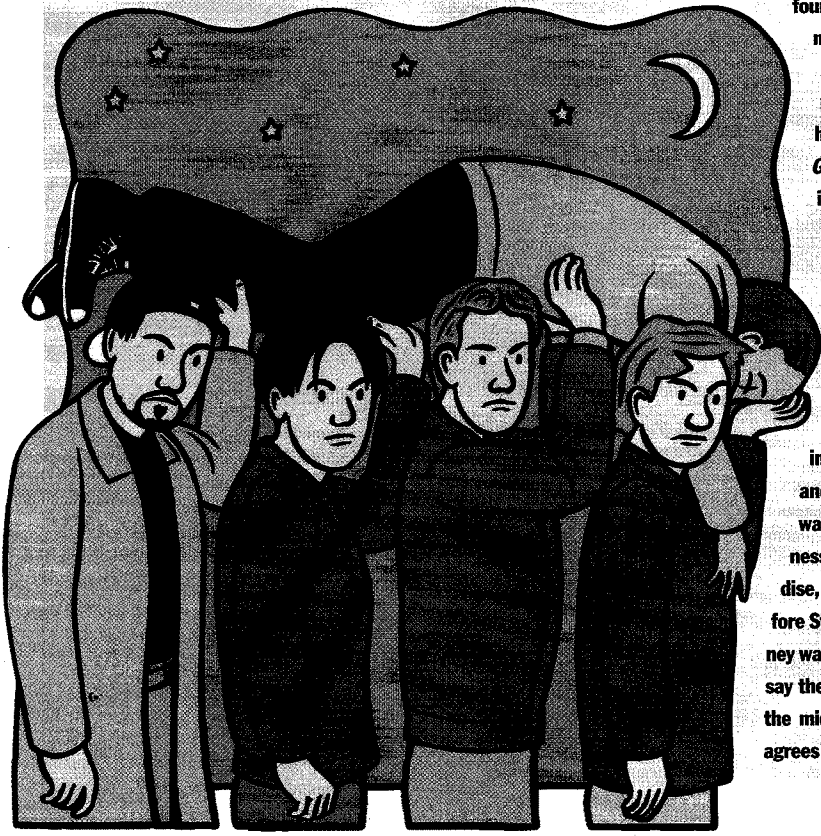


Illustration by Michael Kupperman.

abandoned church). *Mimic* gets the job done, I suppose, yet despite the A-level cast and technical crew (Rob Bottin did the crawlers), there isn't a touch of poetry, and as far as this bug-hater is concerned, a horror film without beauty is like a horse race without thoroughbreds. (Denby; 9/1/97) (1 hr. 30 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; 86th Street East; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

Money Talks—Comedian Chris Tucker plays a con-artist whose fate is in the hands of a TV newscaster (Charlie Sheen). Co-starring Heather Locklear and Paul Sorvino. (1 hr. 40 mins.; R) *Village Theatre VII; 19th Street East; Criterion Center; Sutton; Orpheum 7; 84th Street; New Coliseum; Nova; Plaza Twin.*

Mouth to Mouth (Boca a Boca)—A Spanish comedy about a struggling actor whose extraordinary talent as a phone-sex operator leads him into a passionate—and chaotic—affair with an alluring caller. Directed by Manuel Gómez Pereira. (1 hr. 37 mins.; R) *Opens Friday.*

★**Mrs. Brown**—*Mrs. Brown* is not as powerful as *The Madness of King George*, but it's fascinating and bleakly funny. The theater and TV director John Madden (who also adapted *Ethan Frome* for the movies) successfully captures the immense weight of the imperial state as it awkwardly follows in the wake of Victoria's sorrow. At his wit's end, the queen's secretary, Sir Henry Ponsonby (the baleful Geoffrey Palmer), hits on the idea of calling back into royal service Prince Albert's groom, John Brown (Billy Connolly), a highlands Scot whom the prince had been fond of. Brown shows up and tells the queen, to the court's shocked dismay, that she looks awful. He treats her as a friend who can be brought out of her funk with affectionate raillery, summoning her to life by treating her as an ordinary person. The queen suffers Brown's impertinence, and they become friends, at which point the London scandal sheets begin referring to her as "Mrs. Brown." Connolly might be a working-class lover out of D. H. Lawrence—hearty and happily dominating—yet this lover possesses no erotic drive that we can see, or, rather, his drive all flows into an ecstasy of service. In his way, he becomes the craziest of courtiers: He believes he possesses the queen. *Mrs. Brown* has its tremulous, precious side—they will touch, but will they kiss?—and the movie could easily have become insufferable. But Madden and the screenwriter, Jeremy Brock, stick to the psychological realities of the situation and don't embarrass us. *Mrs. Brown*, with its misty highlands and severely luxurious royal rooms, is very handsome, but the dim light of rectitude rules the court, and I was highly grateful for the presence of Antony Sher, who plays Prime Minister Benjamin Disraeli. Sher's Disraeli is a dandy delight and the only one shrewd enough to know that Brown, Victoria's half-mad imaginary lover, is the man to bring Victoria back into the public's eye, which is finally the only place she belongs. (Denby; 7/28/97) (1 hr. 43 mins.; PG) *Angelika Film Center; Carnegie Hall Cinema; Cinema I, II, Third Ave..*

My Best Friend's Wedding—Julia Roberts plays a New York restaurant critic, Julianne—or Jules as everyone calls her—who is stunned when her old lover, Michael (Dermot Mulroney), a sports journalist in Chicago, tells her that in a few days he is going to marry a rich young woman. Determined to break up the wedding, she rushes to Chicago and for four days, she plays one low, stupid trick after another. When Jules gets to Chicago she discovers that her rival, young Kimmy (Cameron Diaz), a junior at the University of Chicago, is a very nice girl and quite selflessly in love with Michael—so selflessly that she is willing to give up her prospective career for him. How can we root for Jules to send Kimmy packing? We can't. It's hard as well to know what to make of Michael. Here's a young sports reporter who gets all huffy about his integrity, yet he's marrying the daughter of the owner of the Chicago White Sox. What causes two beautiful women to knock themselves out for him? Dermot Mulroney is a handsome young man, but he's been made quite inarticulate, and his temperament is sludgy. The movie has the structure of a romantic comedy, but its characters don't fit into that structure. Julia Roberts keeps struggling and striving and expending endless energy and emotion, yet she's working for something—marriage to Dermot Mulroney—that doesn't make sense for her. The movie has nowhere to go; all it can do is spin around, though some of the spinning is highly entertaining. Rupert Everett makes a triumphant appearance as Jules's gay editor, George, who understands her better than she understands herself. At a certain point, the filmmakers throw up their hands and let Rupert Everett take over the movie. We're not entirely ungrateful. Everett, at least, knows what he's doing. Directed by P.J. Hogan. (Denby; 7/21/97) (1 hr. 45 mins.; PG-13) *First & 62nd St. Cinema; Lincoln Square.*

★**Picture Perfect**—In Picture Perfect, Jennifer Aniston, as an advertising-world striver looking for a guy, jumps in and out of clothes, pouts, suffers, and shakes her hot little body with amusing impatience. When Aniston looks at a man, you can believe she wants something from him. In this contemporary screwball comedy, directed by Glenn Gordon Caron, Aniston hits the right notes of sexual candor and straightforward ambition. She's intensely likable, and the movie succeeds as romantic comedy, which is not something one can say about a certain recent monster hit that ended with the heroine in the arms of a homosexual. Aniston, bucking for promotion at her appearance-conscious firm, pretends to be engaged to a stranger played by blond Jay Mohr (from Jerry Maguire), a state of unavailability that immediately attracts the irresistible office cad, Kevin Bacon. The nice thing about Bacon's character is that you find him increasingly more intelligent and sympathetic as the movie goes along, without your thinking for a moment that he's the right guy for Jennifer Aniston. As our girl's eventually authentic lover, Jay Mohr is a little indecisive (Mohr always looks like he's about to say something other than what he does say). But he'll do. (Denby; 8/18/97) (1 hr. 46 mins.; PG-13) *Chelsea; First & 62nd St. Cinema; Lincoln Square.*

★**Shall We Dance?**—Hollywood's virtual abandonment of dancing has been one of the industry's greatest follies of the past twenty years. To our chagrin, it is now up to other countries to put dance into the movies. The Japanese, perhaps, are not ready to make a full-scale dance musical, but in the gravely charming *Shall We Dance?* they have made a shy and tender pass at one. Ballroom dancing, we learn, is a secret passion in Japan. The hero, Shohei Suhiyama (Koji Yakusho), a fortyish accountant, with a wife and daughter tucked away in a suburban house, sneaks off to a dancing school as if indulging a hidden vice. There he meets the other guilty men, all of whom, overcoming hideous shyness, stumble through beginner's agonies in the waltz, tango, and rumba. The teachers, accomplished woman dancers, do what they can with this recalcitrant material, and Shohei falls in love with one of them, Mai (Tamiyo Kusakari), a tall, lovely girl who has her own guilty secret. At times, the movie (written and directed by Masayuki Suo) comes close to embarrassment: For us, all this exquisite Japanese tact seems so nuttily beside the point. Yet it's hard not to be touched when the men speak of their pleasure in movement, and when Shohei, though not a natural, dons a beautiful tux and achieves a proud competency in a ballroom competition. (Denby; 7/28/97) (1 hr. 57 mins.; PG) *Angelika Film Center; 72nd St. East; Lincoln Plaza Cinemas.*

She's So Lovely—Sean Penn and Robin Wright Penn play heavy-drinking lovebirds in this John Cassavetes story directed by his son, Nick. With John Travolta. (1 hr. 52 mins.; R) *Village East; 34th Street Showplace; Chelsea; Cinema I, II, Third Ave.; Embassy 1; Lincoln Square; Pavilion Theatre; Main Street Cinemas.*

Sunday—A one-day romantic mystery sparked by a chance encounter between a middle-aged actress (Lisa Harrow) and an out-of-work IBM technician (David Suchet) living in a homeless shelter. Winner of the 1997 Sundance Grand Jury Prize. With Jared Harris and Larry Pine. (1 hr. 33 mins; NR) *Film Forum.*

Texas Chainsaw Massacre: The Next Generation—Renee Zellweger and Matthew McConaughey star in this low-budget sequel written and directed by the original screenwriter, Kim Henkel. (1 hr. 26 mins.; R) *Village East; Criterion Center.*

Trojan Eddie—In this Irish drama, Richard Harris

Fine Italian Cuisine
Giambelli 50th
Giambelli Quality
Giambelli Tradition
Giambelli Experience
Private rooms available Open 7 days
46 E. 50th St., NYC
(Bet. Park & Madison Ave.)
(212) 688-2760-61

Welcome to
La Vela
ITALIAN RESTAURANT
Enjoy the hospitality and the food
373 Amsterdam Ave (77/78) • 877-7818
Lunch • Dinner • Free Delivery

ESG
Empire Szechuan Gourmet
EXOTIC ASIAN CUISINE
SZECHUAN / HUNAN / THAI / TAIWANESE
JAPANESE / SUSHI BAR
PARTY SPACE & CATERING AVAILABLE / CORPORATE ACCOUNTS WELCOME
TEL: 663-6004 / 5 / 6 2574 BROADWAY at 97th ST.
Fast Free Delivery / Open From 10:30 AM - 2:00 AM.

Orienta
205 EAST 75 STREET NY, NY 10021
(212) 517-7509

MONKEY BAR
Est. 1936
60 EAST 54th STREET
212 838 2600

World Wildlife Fund
®
1-800-CALL-WWF

plays a local godfather obsessed with a young tinker girl; Stephen Rea is the struggling salesman who ends up in the way. Directed by Gillie MacKinnon. (1 hr. 45 mins.; NR) *Quad Cinema; Sutton.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Career Girls; The Full Monty; In the Company of Men; Love Serenade; Mrs. Brown; Shall We Dance?.*
Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Face/Off; Kull; Leave It To Beaver.*
Cinema Village 12th St—22 E. 12th St. (924-3363) Festival Hong Kong '97. (See also "Museums, Societies, Etc.")
Film Forum—209 W. Houston St. (727-8110) *Conspirators of Pleasure; Family Name; Sunday.* (See also "Museums, Societies, Etc.")
Quad Cinema—34 W. 13th St. (255-8800) *A Life Apart; The Delta; Fire; Trojan Eddie.*
Screening Room—54 Varick St. (below Canal) (334-2100) *Contempt.* (See also "Museums, Societies, Etc.")
Village East—189 Second Ave., at 12th St. (529-6799) *Excess Baggage; G.I. Jane; Mimic; She's So Lovely; Texas Chainsaw Massacre: The Next Generation.*
Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Air Force One; Conspiracy Theory; Cop Land; Masterminds; Men in Black; Money Talks.*
Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Event Horizon; Hoodlum.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Contact; Event Horizon; Excess Baggage; Hoodlum; Mimic; Money Talks.*
34th Street East—241 E. 34th St. (505-CINE#586) *Kull.*
34th Street Showplace—238 E. 34th St. (532-5544) *Cop Land; Hoodlum; She's So Lovely.*
Chelsea—260 W. 23rd St. (505-CINE#597) *Air Force One; Cop Land; Kiss Me, Guido; Kull; Leave It To Beaver; Men in Black; Picture Perfect; She's So Lovely.*
Chelsea West—333 W. 23rd St. (505-CINE#614) *Conspiracy Theory; G.I. Jane.*
Murray Hill Cinemas—160 E. 34th St. (689-6548) *Air Force One; Conspiracy Theory; G.I. Jane; Mimic.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Ulee's Gold.*
Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Hoodlum.*
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Love Serenade; Mrs. Brown.*
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *In the Company of Men; Mrs. Brown; She's So Lovely.*
Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Cop Land; The Full Monty.*
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Air Force One; Conspiracy Theory; Masterminds; Men in Black; Money Talks; 187; Texas Chainsaw Massacre: The Next Generation.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *G.I. Jane.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Career Girls.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *She's So Lovely.*
Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *A Smile Like Yours; Excess Baggage; G.I. Jane.*
Guild 50th Street—33 W. 50th St. (757-2406) *Hercules.*
Manhattan Twin—220 E. 59th St. (505-CINE#590) *George of the Jungle; Masterminds; Spawn.*
National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Kull; Leave It To Beaver.*
Paris Theatre—4 W. 58th St. (688-3800). (See "Museums, Societies, Etc.")
State—1540 Broadway (391-2900) *Event Horizon; How to be A Player; Mimic; Spawn.*
Sutton—205 E. 57th St. (759-1411) *Money Talks; Trojan Eddie.*
Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Austin Powers; Batman & Robin; The Fifth Element; The Lost World; Night Falls on Manhattan; Speed 2: Cruise Control.*
Ziegfeld—141 W. 54th St. (505-CINE#602) *Cop Land.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Shall We Dance?.*
86th Street—125 E. 86th St. (505-CINE#604) *Cop Land; Kull.*
86th Street East—210 E. 86th St. (249-1144) *G.I. Jane; Mimic.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *A Smile Like Yours.*
First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Contact; Event Horizon; Hoodlum; Kull; Leave It To Beaver; Mimic; My Best Friend's Wedding; Picture Perfect.*
Gemini—1210 Second Ave., at 64th St. (832-1670) *Air Force One; Excess Baggage; Men in Black.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Conspiracy Theory; Face/Off.*
Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *Air Force One; Conspiracy Theory; Event Horizon; Excess Baggage; Hoodlum; Leave It To Beaver; Money Talks.*
UA East—1629 First Ave., at 85th St. (249-5100) *A Smile Like Yours.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Dirty Dancing.*
84th Street—2310 Broadway, at 84th St. (877-3600) *Cop Land; G.I. Jane; Hoodlum; Men in Black; Money Talks.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Contempt; The Full Monty; Guantanamera; In the Company of Men; Shall We Dance?.*
Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Air Force One; Conspiracy Theory; Contact; Event Horizon; Excess Baggage; Kiss Me, Guido; Kull; Leave It To Beaver; Masterminds; Mimic; My Best Friend's Wedding; Picture Perfect; She's So Lovely.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Air Force One; Hoodlum.*
New Coliseum—701 W. 181st St. (740-1545) *Hoodlum; Kull; Mimic; Money Talks.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Hoodlum; Kull; Money Talks.*
Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Conspiracy Theory; Cop Land.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Career Girls.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Air Force One; Conspiracy Theory; Cop Land; Event Horizon; Excess Baggage; G.I. Jane; George of the Jungle; Hoodlum; How to be A Player; Kull; Men in Black; Mimic; Money Talks; Spawn.*
Concourse Plaza—214 E. 161th St. (588-8800) *Air Force One; Conspiracy Theory; Cop Land; Event Horizon; George of the Jungle; Good Burger; How to be A Player; Mimic; Money Talks; Spawn; Steel.*
Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Conspiracy Theory; Cop Land; Event Horizon; G.I. Jane; How to be A Player; Leave It To Beaver; Masterminds; Mimic; Money Talks; Nothing to Lose; Steel.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *A Smile Like Yours; Air Force One; Conspiracy Theory; Event Horizon; Excess Baggage; George of the Jungle; Kull; Leave It To Beaver; She's So Lovely.*
Brooklyn Heights—70 Henry St. (596-7070) *Career Girls; Event Horizon.*
Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Hoodlum; Kull; Money Talks.*
Cobble Hill—265 Court St. (596-9113) *Cop Land; Excess Baggage; G.I. Jane; Hoodlum; She's So Lovely.*
Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Cop Land; G.I. Jane; Hoodlum; Mimic; Money Talks.*

Engagement
Hero Worship

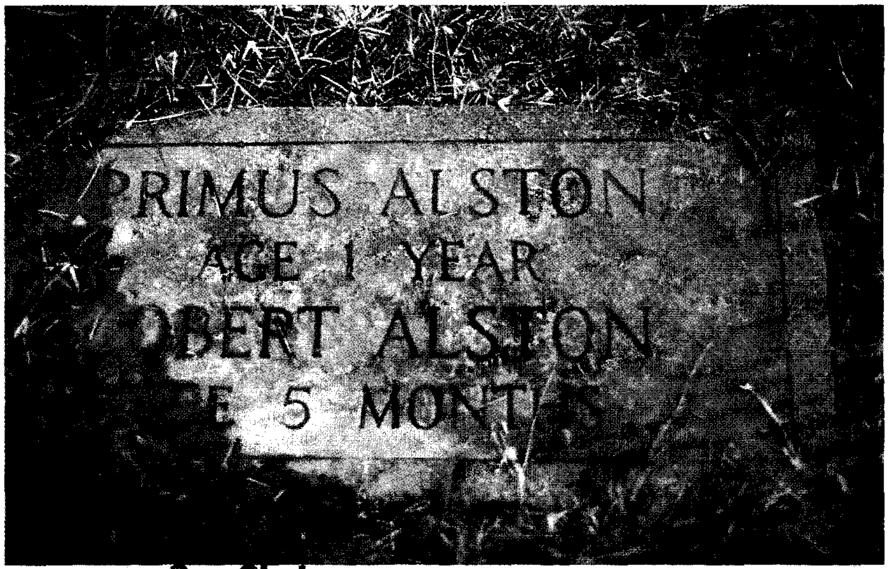
A generation after the premiere of *Lawrence of Arabia,* a new demographic gets a chance to discover the beauty of a young, bronzed Peter O'Toole in a wide David Lean desert. The Paris Theatre shows off its new 70-mm. print beginning September 5. See "Museums, Societies, Etc." for more info.

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Cop Land; Hoodlum; Mimic; Money Talks.*
Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Hoodlum; Kull; Money Talks.*
Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Event Horizon; Hoodlum; How to be A Player; Kull; Men in Black; Money Talks.*
Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Air Force One; Conspiracy Theory; Cop Land; G.I. Jane; Leave It To Beaver; Mimic.*
Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *A Smile Like Yours; Conspiracy Theory; Kull; Mimic.*
Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Air Bud; Cop Land; Event Horizon; Excess Baggage; G.I. Jane; Kull; Mimic; She's So Lovely.*
Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Hoodlum; Money Talks.*
Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *G.I. Jane; Hoodlum; Kull; Money Talks.*
The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Air Force One; Conspiracy Theory; Cop Land; Event Horizon; Excess Baggage; G.I. Jane; George of the Jungle; Hoodlum; Leave It To Beaver; Money Talks; Picture Perfect.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Cop Land; Event Horizon; Excess Baggage; Hoodlum; Kull; Masterminds; Money Talks.*
Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Conspiracy Theory; Event Horizon; G.I. Jane; George of the Jungle; Hoodlum; Mimic; She's So Lovely.*
Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Cop Land; Hoodlum; Mimic.*
Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Cop Land; Hoodlum; Leave It To Beaver; Mimic; Money Talks.*
Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *A Smile Like Yours; Air Force One; Career Girls; Event Horizon; George of the Jungle; Hoodlum; In the Company of Men.*
Continental—70-20 Austin St., Forest Hills (544-1020) *Conspiracy Theory; Excess Baggage; Mimic.*
Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Conspiracy Theory; Event Horizon; Hoodlum; How to be A Player.*
Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Air Force One; Excess Baggage; G.I. Jane; Kull; Leave It To Beaver; Mimic; Money Talks; Spawn.*
Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Air Force One; Event Horizon; George of the Jungle; Hoodlum; Money Talks.*
Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Cop Land; Kull.*
Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Air Force One; Conspiracy Theory; Event Horizon; Excess Baggage; G.I. Jane; Kull; She's So Lovely.*
Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Hoodlum; Kull; Mimic.*
Main Street Cinemas—72-66 Main St. (263-4828) *Air Force One; Conspiracy Theory; Cop Land; Mimic; She's So Lovely.*
Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Air Bud; Contact; Leave It To Beaver; Masterminds; Men in Black; Picture Perfect.*
Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Air Force One; Conspiracy Theory; Event Horizon; Excess Baggage; G.I. Jane; Hoodlum; Leave It To Beaver; Mimic.*
North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Men in Black; Out to Sea; Picture Perfect.*
Plaza —103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Hoodlum; Kull.*
Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Event Horizon; Hoodlum; Kull; Leave It To Beaver; Money Talks.*
The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *A Smile Like Yours; Air Force One; Cop Land; Excess Baggage.*
Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *G.I. Jane.*



One-Shot

Secrets and Lies

In the documentary 'Family Name,' Macky Alston searches central North Carolina to solve the plantation-era mysteries that none of his relatives—black or white—find easy to discuss. The one-week engagement begins Wednesday at Film Forum.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Air Force One; Conspiracy Theory; Cop Land; Event Horizon; G.I. Jane; Hoodlum; Leave It To Beaver; She's So Lovely.*
Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Air Force One; Conspiracy Theory; Cop Land; Excess Baggage; G.I. Jane.*
The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Smile Like Yours; Air Force One; Conspiracy Theory; Cop Land; Event Horizon; Excess Baggage; G.I. Jane; George of the Jungle; Hoodlum; Kull; Leave It To Beaver; Masterminds; Men in Black; Mimic; Money Talks; Picture Perfect; She's So Lovely.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Preview Screening." 9/8: *L.A. Confidential* (1997); DGA Theater, 110 W. 57th St.; call 718-784-4520. "Back to School Screenings." 8/26-9/3: *Liar, Liar* (1997). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $8; ages 5-18, $4.
Anthology Film Archives—"The Volcano Herzog." 9/3-9/4: *La Soufriere* (1977), *Woyzeck* (1978), and *I Am My Films: A Portrait of Werner Herzog* (1978). 9/5-9/6: *The Mystery of Kasper Hauser* (1975) and *Aguirre, the Wrath of God* (1973). 9/7-9/8: *Stroszek* (1977). 9/7-9/9: *Nosferatu* (1979). 32 Second Ave., at 2nd St. (505-5110); $7.
Brooklyn Museum of Art—"Crossing Borders: From Algerian to Buer Cinema." 9/6: *Bab el-Oued City* (1994). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.
Casa La Femme—9/7: *The Old Dark House* (1932). 150 Wooster St. (505-0005).
Festival Hong Kong '97—9/1: *A Chinese Ghost Story* (1987) and *Swordsman II* (1992). 9/2: *A Better Tomorrow* (1986) and *Young & Dangerous* (1995). 9/3 and 9/7: *Miracles* (1989) and *The Young Master* (1980). 9/4 and 9/8: *Peking Opera Blues* (1986) and *A Queer Story* (1996). 9/5 and 9/10: *The New Legend of Shaolin* (1994). 9/6 and 9/11: *Bullet in the Head* (1990) and *The Log* (1996). 9/9: *Viva Erotica* (1996) and *The Christ of Nanjing* (1995). Cinema Village, 22 E. 12th St. (924-3363). $8.
Film Forum—"Slam! Bam! Thank You, Pam!" 8/29-9/4: *Coffy* (1973). 9/5-9/6: *Foxy Brown* (1974) and *Friday Foster* (1975). 9/7-9/8: *Black Mama, White Mama* (1973) and *The Arena* (1974). 9/9: *Sheba, Baby* (1975) and *Hit Man* (1972). 209 W. Houston St. (727-8110); $8.
Film Society of Lincoln Center—(The Walter Reade Theater)—"American Romantics: Frank Borzage & Margaret Sullavan." 9/1: *Street Angel* (1928) and *Seventh Heaven* (1927). 9/2-9/3: *Bad Girl* (1931) and *They Had to See Paris* (1929). 9/5-9/6: *Man's Castle* (1933) and *The Good Fairy* (1935). 9/7: *No Greater Glory* (1934) and *Cry Havoc* (1943). 9/8: *I Always Loved You* (1946) and *Back Street* (1941). "Movies for Kids." 9/6 and 9/13: *The Leopard Son* (1996). Call 875-5601 for info. 65 W. 65th St., plaza level. (875-5600); $8.
Museum of Modern Art—9/1: *Beauty and the Beast* (1946) and *Modern Times* (1936). 9/1 and 9/4: *Fellini Satyricon* (1969). 9/2: *The Secret Cinema* (1966) and *Stereo* (1969). 9/2 and 9/6: *Parting Glances* (1986). 9/4-9/5: *Brother Carl* (1970). 9/5-9/6: *Saint Jack* (1979). 9/5 and 9/7: *Cul-De-Sac* (1966). 9/6 and 9/9: *The Honeymoon Killers* (1970). 9/7: *Straw Dogs* (1971). 9/7 and 9/9: *'Round Midnight* (1986). 9/8: *GoodFellas* (1990) and *The Hills Have Eyes* (1977). W. 53rd St. (708-9480); $8.
Museum of Television & Radio—"Hitchcock by Hitchcock—The Ticking Clock." 9/1-9/8: *Four O'Clock* (1957), *Bang! You're Dead* (1961), and *The Crystal Trench* (1959). Also, through September: *The Rat Pack Captured* (1965). 25 W. 52nd St. (621-6710); $6.
Paris Theatre—9/5-10/3: *Lawrence of Arabia* (1962). "Love on the Edge: Six Films From John Cassavetes." 9/1 and 9/3: *Minnie and Moskowitz* (1971) and *Love Streams* (1984). 9/2: *Faces* (1968) and *Husbands* (1970). 9/4: *Woman Under the Influence* (1974) and *Shadows* (1959). 4 West 58th St. (875-5610).
Screening Room—Midnight showing: *Swingers* (1996). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Photograph by Brooke Williams/Opelika Pictures.

art

SVA Photography Alumni...Joachim Koester

Galleries

Solos

Madison Avenue and Vicinity

Stefan Becker—An installation that transforms the gallery into a camera obscura; 9/6–10/1. Goethe Institute, 1014 Fifth Ave. (429-8705).

Judy Glantzman—New paintings that depict psychological self-portraits; 9/6–10/11. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Knox Martin—A survey of the artist's early paintings, ranging from the early fifties to the early seventies, that were originally exhibited at the Charles Egan Gallery, the Rose Fried Gallery, and the Fischbach Gallery. Through 9/30. Gat, 1100 Madison Ave. (327-0441).

Itty Neuhaus/Maggie Poor—An installation that consists of a configuration of many translucent papier-mâché forms that are lit from within and interconnect with an elastic net spanning the space/A memorial exhibition of sculpture and works on paper; through 10/7. Sculpture Center, 167 E. 69th St. (879-3500).

57th Street Area

Ella Bergmann-Michel/Albert Renger Patzsch—Biomorphic abstractions/Photographs of machine parts. Through 9/10. Zabriskie, 41 E. 57th St. (752-1223).

Abraham J. Bogdanov—Paintings of views of Monhegan Island, Maine, where the Russian-born artist (1886–1946) spent his summers; through 9/27. Spahierman, 45 E. 58th St. (832-0208).

Pedro De Movellan—Kinetic sculptures; 9/9–10/11. Davidson, 41 E. 57th St. (759-7555).

Aline Feldman—Recent woodcut monoprints whose imagery bridges the heart of a modern city with its outlying landscape; through 9/13. Ryan, 24 W. 57th St. (397-0669).

Keith Haring—Small-scale sculptures and large-scale drawings by the late artist, whose works are currently on view in a retrospective at the Whitney Museum of American Art; through 9/21. Emmerich, 41 E. 57th St. (752-0124).

Installation

Hearing Things

An empty stage and an orchestra pit are the setting for Joachim Koester's installation 'Pit Music,' which re-creates, with video projection and sound, an actual concert given by a string quartet in a gallery. But instead of merely documenting the event, image and sound are treated as separate narratives, flowing in and out of sync with each other. At Greene Naftali Gallery, 526 West 26th Street; September 5 through October 18.

Photograph courtesy of the Greene Naftali Gallery.

Roberto Juarez—Paintings of flowers and classical figures made while the artist was in residence at the American Academy in Rome; 9/9–10/4. Miller, 41 E. 57th St. (980-5454).

Holly Lane—Altar constructions that integrate painting and carving and refer to landscape; 9/3–9/27. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Ruth Marten—Paintings, drawings, prints, and sculptures on the theme of hair; 9/4–10/4. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Silvio Merlino—Mixed-media paintings on the subject of nature and man's struggle to control it; 9/3–10/11. Haime, 41 E. 57th St. (888-3550).

Curtis Phillips—Paintings of abstracted landscapes; 9/4–9/27. O'Hara, 41 E. 57th St. (355-3330).

SoHo and TriBeCa

Amy Adler—Photographs of the artist at 19, taken by an older woman; 9/5–10/4. Kaplan, 48 Greene St. (226-6131).

David Ahlsted/Monica Rich Kosann—Paintings of New York, New Jersey, and Philadelphia waterfronts/Photographs of children at the Kips Bay Boys and Girls Club in the Bronx; 9/6–10/1. Perlow, 560 Broadway (941-1220).

Arakawa—Drawings and paintings made between 1960 and 1963; 9/6–10/11. Feldman, 31 Mercer St. (226-3232).

Barbara Bartholomew—Recent abstract paintings; through 9/17. Wickiser, 568 Broadway (941-1817).

Carolyn Brady—Monumentally scaled monotypes of well-known English gardens; 9/6–10/7. Hoffman, 429 W. Broadway (966-6676).

Devon Dikeou—A group of 60 wall panels that mimic gallery announcement boards and announce all the details of group shows in which this artist has participated since 1991; 9/6–10/11. Postmasters, 80 Greene St. (941-5711).

Jordan Doner/Frank Webster—Photographs whose imagery depicts the human body in extreme circumstances, created by projecting 16-mm. films onto photographic paper/Monochromatic paintings of isolated tract housing; 9/5–10/4. Fotouhi Cramer, 560 Broadway (431-1304).

Steve Doughton—*Delta*, a narrative film installation of seven screen projections that are arranged in the shape of an airplane; through 10/4. Boesky, 51 Greene St. (941-9888).

Sam Durant/Allyson Strafella—Sculptures of chrome-plated steel tubing whose dimensions are based on furniture forms/Works on paper and a wall drawing; 9/5–10/11. Marcus, 578 Broadway (226-3200).

Natalie Edgar—Recent abstract paintings; 9/4–10/11. Woodward, 476 Broome St. (966-3411).

David Geiser/Jim Toia—Paintings/An installation of tree branches; 9/6–10/11. Foster, 62 Crosby St. (966-9024).

Nicholas Krushenick—Recent paintings that investigate spatial ambiguity through the juxtaposition of pattern, by this artist who showed with the Graham, Fischbach, and Pace galleries in the sixties and seventies and was known for his bold, graphic style; 9/6–10/4. Algus, 25 Thompson St. (966-1758).

Choong-Sup Lim—An installation of display cases in which found objects have been assembled; through 9/3. Gering, 476 Broome St. (226-8195).

Mark Milloff/Jeremy Sigler—Recent abstract paintings/Sculpture; 9/4–27. Grand Salon, 83 Grand St. (226-1861).

Lezley Saar—Mixed-media constructions that address questions of memory, spirituality, race, and the human experience; 9/9–10/11. Beitzel, 102 Prince St. (219-2863).

Darren Waterston—New paintings of landscapes that continue the artist's exploration of nature through romantic and spiritual imagery; through 10/11. Cowles, 420 W. Broadway (925-3500).

Rebecca Welz—Sculptures of folded and color-stained Plexiglas; 9/4–9/30. Kelly, 591 Broadway (226-1660).

Chelsea

Michael Bevilacqua—Paintings of logos and other graphic identifications; through 9/27. Fredericks, 504 W. 22nd St. (633-6555).

Richmond Burton—Recent abstract paintings that take their structures from plants, underwater seascapes, and crystals; 9/9–10/11. Cheim & Read, 521 W. 23rd St. (242-7727).

Lee Gordon—Unsettling watercolor self-portraits that depict the artist's head atop a child's body; through 10/11. Anderson, 453 W. 17th St. (463-0970).

Lynda Grimm—Recent sculpture; through 9/20. Auchincloss, 601 W. 26th St. (727-2845).

R. W. Kitchen—Paintings and sculpture that attempt to describe the emotional and psychological states experienced by those who have cared for, and subsequently lost, loved ones with AIDS; 9/3–10/6. Art Resources Traansfer Inc., 504 W. 22nd St. (691-5956).

Joachim Koester—A video installation that was shown at Documenta X and a photography project on Christiania, an anarchistic community in Copenhagen; 9/5–10/18. Greene Naftali, 526 W. 26th St. (463-7770).

Max Mohr/Thomas Nozkowski—Recent sculpture/New abstract paintings; 9/6–900/27. Protetch, 511 W. 22nd St. (633-6999).

Marc Mulders/Guido Geelen—Paintings of flowers and wild game in the tradition of Dutch vanitas/Bronze and ceramic sculptures of accumulations of everyday objects; 9/11–10/11. Stux, 529 W. 20th St. (362-1600).

Calvin Seibert/Lee Boroson—New ink and gouache drawings from his ongoing project "The Encyclopedia of Twisted Sub-Plots"/A pneumatic sculpture of a cloud; 9/4–10/5. Eller, 529 W. 20th St. (206-6411).

Joseph Stashkevetch—Large-scale drawings based on quickly taken snapshots of the Los Angeles freeway system; 9/4–10/4. Morris-Healy, 530 W. 22nd St. (243-3753).

Jim Torok/Matt Magee—Paintings of the artist's friends in a style reminiscent of seventeenth-century Flemish portraiture/Paintings that depict elaborate systems of personal symbols; 9/4–10/4. Maynes, 529 W. 20th St. (741-3318).

Other

James Hyde—Recent large-scale works that critique the history of painting by employing materials in nontraditional ways, such as fresco painting on Styrofoam, or a "painting" constructed from vinyl tape; through 10/5. Queens Museum of Art Satellite Gallery at the Bulova Corporate Center, 75–20 Astoria Blvd., Jackson Heights, Queens (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Bertrand Ivanoff—A site-specific installation of a light cascade of water on the floors of an empty warehouse adjacent to the Staten Island Ferry, hosted by the Snug Harbor Cultural Center's Newhouse Center of Contemporary Art; through 9/7. 1 Bay St., Lot #175, Staten Island (718-448-2500), Fri.–Sun. 3–7.

Ellen Kozak—Recent paintings; through 9/16. Pratt Institute, President's Gallery, 200 Willoughby Ave., Brooklyn (718-636-3517), Mon.–Fri. 9–4.

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Nineteenth- and twentieth-century American landscape paintings by Clark, Heade, Inness, Moran, Picknell, Shattuck, others; through 9/6.

Ground Rules:

In summer galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Cadé—1045 Madison Ave. (734-3670). Works by Edelstein, Johnson, Pinceman, Rotterdam, others; 9/4–10/10.

Hirschl & Adler—21 E. 70th St. (535-8810). "Happily Married: American Frames (and Their Paintings) 1725–1950," with picture frames by the Foster Brothers and Herman Dudley of Boston, and Newcomb-Macklin and Albert Milch of New York, and paintings by Hassam, Marin, Maurer, Prendergast, others; through 9/19.

Werner—21 E. 67th St. (988-1623). Paintings by Baselitz, Kirkeby, Leroy, Lüpertz; through 9/6.

57th Street Area

De Nagy—724 Fifth Ave. (262-5050). Paintings from the collection of Roland Pease—many of them purchased from this gallery during the fifties—by Blaine, Freilicher, Gorchov, Hartigan, Rivers, others; through 9/13.

Helman—20 W. 57th St. (245-2888). "Invited," with works by Allen, Bronson, Davis, Giersbach, McGill, Pillorgé, Simpson; 9/3–9/27.

McGrath—20 W. 57th St. (956-3366). Summer group show of works by Bakker, Karella, Lewis, Marden, Nauman; through 9/6 (August by appointment).

St. Etienne—24 W. 57th St. (245-6734). Works by Beckmann, Dix, Grosz, Grundig, Hirshfield, Kollwitz, Nolde, others; through 9/5.

Sheehan—20 W. 57th St. (888-4220). Modern and contemporary American prints, including works by Bellows, Cassatt, Leslie, Hartigan, Mitchell, Sheeler, Warhol, others; through 10/18.

Tatistcheff—50 W. 57th St. (664-0907). Recent landscape, still-life, and figure paintings by Aponovich, Currier, Dewey, Freeman, McCleary, Sloan, others; through 9/30.

SoHo and TriBeCa

Kelly—43 Mercer St. (343-2405). "Magnetic," with works on paper by Dorner, Inness, Leonilsen, Prendergast, Sarmento, Ruscha; through 9/5.

Kustera—41 Wooster St. (965-1527). "Creepy," with works that explore human reactions to insects by Berdann, Dooling, Evans, Magsamen, Spencer; 9/5–9/27. Kustera, 41 Wooster St. (965-1527).

PaceWildenstein—142 Greene St. (431-9224). Works by 22 emerging artists, among them Ackerman, Beirs, Cheatham, Felice, Goerk, Hillbertz, Scanga; 9/6–9/20.

Postmasters—80 Greene St. (941-5711). "Mac Classics (the immaculate machines)," with artworks created on Macintosh personal computers by Szeto and Cannon, Hoberman, Muller, Terbo Ted, others; 9/6–10/11.

Quartet Editions—568 Broadway (219-2819). Recent prints by Kendrick, Mentor, Stuart, Walker, Zupanc; through 10/4.

Senior—375 W. Broadway (941-0960). "Tracery," with works by Cohen, El Hanani, Marsh, Rule, Shepherd, Siena, Zimmerman; through 9/20.

Wooster Gardens—558 Broadway (941-6210). Drawings and paintings by Berkenblit, Craven, Heilmann, Sillman, others; vintage photographs by Aaron Siskind; 9/6–10/11.

Chelsea

Cristinerose—529 W. 20th St. (206-0297). Works that incorporate thread or sewing by Amer, Davenport, Gerber, Hamilton, Messager, Semmes, others; 9/4–10/4.

Debs—529 W. 20th St. (995-5003). "Very Large Array," with works that explore the relationship between scientific and artistic inquiry, by Green, Holliday, Joelson, Knudsvig, Potterat, Rockman, Woodruff, others; 9/6–27.

Kreps—529 W. 20th St. (741-8849). Works by Albenda, Cotton, Danluck, Horowitz, Raytmont, Seward; 9/4–10/4.

Martz—529 W. 20th St. (206-3686). Works by Alexa, Estenger, Manola, Middelbrook, Neidich, Thomson, Weyland; 9/4–10/4.

Other

Long Island University/Brooklyn Campus—1 University Plaza, at Flatbush and DeKalb Aves., Brooklyn (718-488-1051). Outdoor sculptures by Blackwell, Lee, McLaughlin, Pospisil, Ramsaran, Seng; through 10/31.

Trans Hudson—416 W. 13th St. (242-3232). "Variations of Structure," with works by Apfelbaum, Biggs, Harris, Hyde, Peck, Whitten; 9/3–10/11.

White Columns—154 Christopher St. (924-4212). "Killing Time," with works by Asbury, Buell, Goldman, Gunning, Murphy, Smith; 9/5–10/10.

Photography

Arsenal—The Arsenal Building, in Central Park at 64th St. and Fifth Ave. (360-3410), Mon.–Fri. 9–5. "Horsing Around: A Frisky History of Equines in Parks," featuring more than 50 photographs of horses taken between 1860 and 1994 from the Parks Photo Archive; through 9/4.

Peter Beard—"Carnets Africains," with vintage photographs and blood paintings from Kenya; through 1/31/98. The Time Is Always Now, 476 Broome St. (343-2211).

Cynthia Carris—Documentary photographs of Cuba; through 9/12. Frieda and Roy Furman Gallery, Walter Reade Theater, 165 W. 65th St. (875-5625).

Stephane Couturier—Large-scale color photographs of construction sites in Berlin and Paris; 9/4–10/18. Miller, 138 Spring St. (226-1220).

Gregory Crewdson—Color tableaux that show the artist as corpse in various stages of decay and a new black-and-white series, "hover," that depicts aerial views of a mythical suburban subdivision; 9/6–10/4. Luhring, Augustine, 130 Prince St. (219-9600).

Greenberg—120 Wooster St. (334-0010). Works by more than 40 School of the Visual Arts photography alumni, among them Abronowicz, Almog, Chong, Fishman, Jablonsky, Weeks; 9/4–13.

Tim Hailand—Color photographs of natural and staged settings; 9/5–10/4. CRG, 93 Grand St. (966-4360).

International Center of Photography—1130 Fifth Ave., at 94th St. (860-1777), Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Marc Riboud: Forty Years of Photography in China." Photographs taken in China over the past four decades; through 9/14. . . . "Mountain Folks in Yunnan: Selected Photographs of Wu Jialin"; through 9/14.

International Center of Photography Midtown—1133 Ave. of the Americas (768-4682), Wed.–Sun. 11–6, Tues. 11–8 (6–8 admission by voluntary contribution); $4, $2.50 seniors and students. "Helen Levitt: Crosstown." A retrospective of works by the recipient of the 1997 Infinity Award for Master of Photography, including her classic images of children at play from the forties to her color work of the seventies to her recent black-and-white photography; through 9/7.

Koichiro Kurita—Recent black-and-white photographs of landscapes in France; 9/3–10/18. Witkin, 415 W. Broadway (925-5510).

Michael Martone—A survey of mixed-media photographic works from the past 30 years by this photographer known for his 1973 monograph, *Dark Knight*; 9/4–10/4. Ricoo/Maresca, 152 Wooster St. (780-0071).

Miller—41 E. 57th St. (980-5454). A two-part survey of "Paparazzo" photographs taken between 1954 and 1997; 9/9–10/4.

Lisette Model—Works from the Permanent Collection of the International Center of Photography spanning the entire career of the Austrian-born, New York–based photographer (1901–1983); through 9/19. PaineWebber, 1285 Sixth Ave. (713-2885), Mon.–Fri. 8–6; free.

Hirimitsu Morimoto—Photographs of male and female nudes and classical sculptures; 9/4–10/12. Morthland, 225 Tenth Ave. (242-7767).

Newseum/NY—580 Madison Ave. (317-7596), Mon.–Fri. 10–5:30, Sat. 10–5. "Replay! Great Photo Moments from *Sports Illustrated*," with more than 100 pictures from the fifties to the present; through 10/25.

Rice—325 W. 11th St. (366-6660). Works by gallery artists, including Barber, Cody, Epstein, Gentl, McLaughlin, Phelps, Prozzo, others; through 9/7.

Saul—560 Broadway (431-0747). Portraits of adolescents by Arbus, Bartos, Dijkstra, Disfarmer, Ross, Syrop, Sander; through 9/6.

Staley-Wise—560 Broadway (966-6223). Photographs on the theme of summer pleasures, by Cartier-Bresson, La Chapelle, Miller, Ritts, Von Unwerth, others; through 9/6.

Robert Stivers—Images of men, women, and animals spotlit and surrounded by darkness; 9/4–10/11. Richardson, 560 Broadway (343-1255).

Jock Sturges—Recent portraits of girls; through 8/29. Richardson, 560 Broadway (343-1255).

Throckmorton—153 E. 61st St. (223-1059). "L'Homme at Home: Photographs of Male Nudes From the Nineteenth Century to the Present"; through 9/6.

Wessel + O'Connor—242 W. 26th St. (242-8811). Photocollages by an anonymous, late-twentieth-century photographer; 9/6–10/12. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Museums

American Craft Museum—"The Art of Toshiko Takaezu." A retrospective of the artist's ceramic works, ranging from her utilitarian wares of the fifties to her recent large-scale sculptures; through 11/2. . . . "On the Cutting Edge: Contemporary Quilts From the Collection"; through 9/7. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Lost World: The Life and Death of Dinosaurs"; through 9/30. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—725 Park Ave. at 70th St. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Talk Back! The Community Responds to the Permanent Collection, Part III"; through 9/14. . . . "XVII Artists in the Marketplace Annual Exhibition." Works by 36 emerging artists who live in the New York metropolitan area; through 9/14. . . . "Chinese Women Against the Tide." Works by five women artists from China living in the People's Republic of China or in New York City; through 9/14. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Working in Brooklyn: A Centennial Exhibition." Works by emerging artists who show with Brooklyn-based galleries and alternative spaces; through 1/25/98. . . . "The Hands of Rodin: A Tribute to B. Gerald Cantor." More than 50 bronze sculptures of hands by Auguste Rodin (1840–1917), produced over a period of four decades; through 9/28. . . . "Process on Paper: Recent Acquisitions—Prints, Drawings, and Photographs"; through 9/28. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.—Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Do-It-Yourself Architecture for the Great Outdoors"; through 10/19. 2 E. 91st St. (860-6909), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dahesh Museum—"The Dahesh Salon." An exhibition that re-creates the nineteenth-century "petit-salon"; through 9/6. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

El Museo del Barrio—"Re-Aligning Vision: Alternative Currents in South American Drawing." Drawings and installations by 46 established artists from Argentina, Brazil, Colombia, Chile, Peru, Uruguay, and Venezuela; through 9/7. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Fashion Institute of Technology—"Driving Fashion: Automobile Fabrics of the 1950s"; through 10/4. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Frick Collection—"Franklin and Condorcet: Two Portraits From the American Philosophical Society." An exhibition documenting the relations between the American statesman and the French mathematician, philosopher, and revolutionary through letters, manuscripts, and eighteenth-century publications on loan from the American Philosophical Society in Philadelphia, the Massachusetts Historical Society, and the Maryland Historical Society; and a portrait of Benjamin Franklin painted by Jean-Baptiste Greuze in 1777 and a marble bust of Condorcet executed by Jean-Antoine Houdon in 1785, on loan from the American Philosophical Society; through 11/16. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

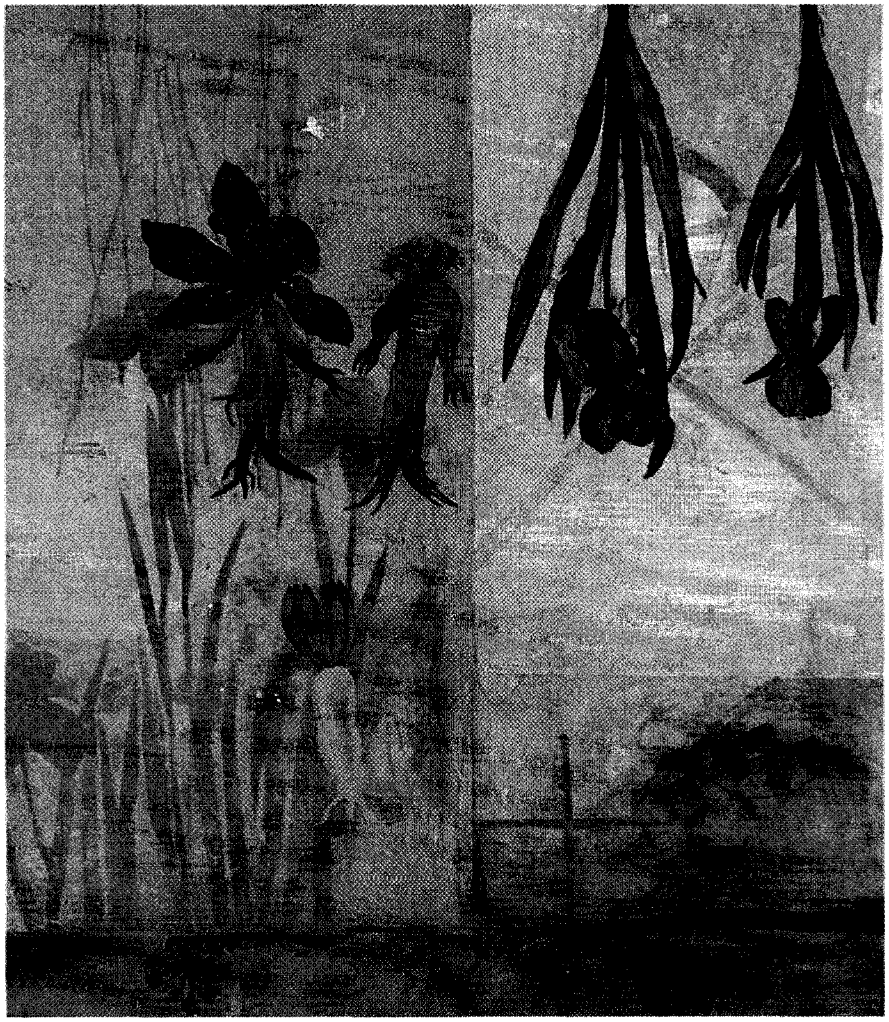
Guggenheim Museum—"Cristina Iglesias." A survey of recent sculpture by the Basque artist; through 9/7. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $7 students and seniors.

Jewish Museum—"Camille Pissaro in the Caribbean, 1850–1855: Drawings From the Collection at Olana." Drawings, oil sketches, and watercolors by the Impressionist of scenes in St. Thomas, where he was born, and on other Caribbean islands, that were originally thought to be have been the work of the Danish painter Fritz Melbye; through 11/16. . . . "Anna Ruth Henriques: The Book of Mechtilde." A series of drawings that explore the beliefs and superstitions of the artist's native Jamaica and her Jewish heritage; 9/4–10/13. . . . "Letters From Cairo: Jews and Muslims 800–1500." An exhibition celebrating the 100th anniversary of the discovery of the Cairo Geniza, the greatest cache of medieval manuscripts ever found; through 10/12. . . . "Revealing an Ancient Message: A Synagogue Mosaic From Sepphoris." The first United States exhibition of a recently excavated mosaic floor from a fifth-century synagogue in Israel; through 10/12. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

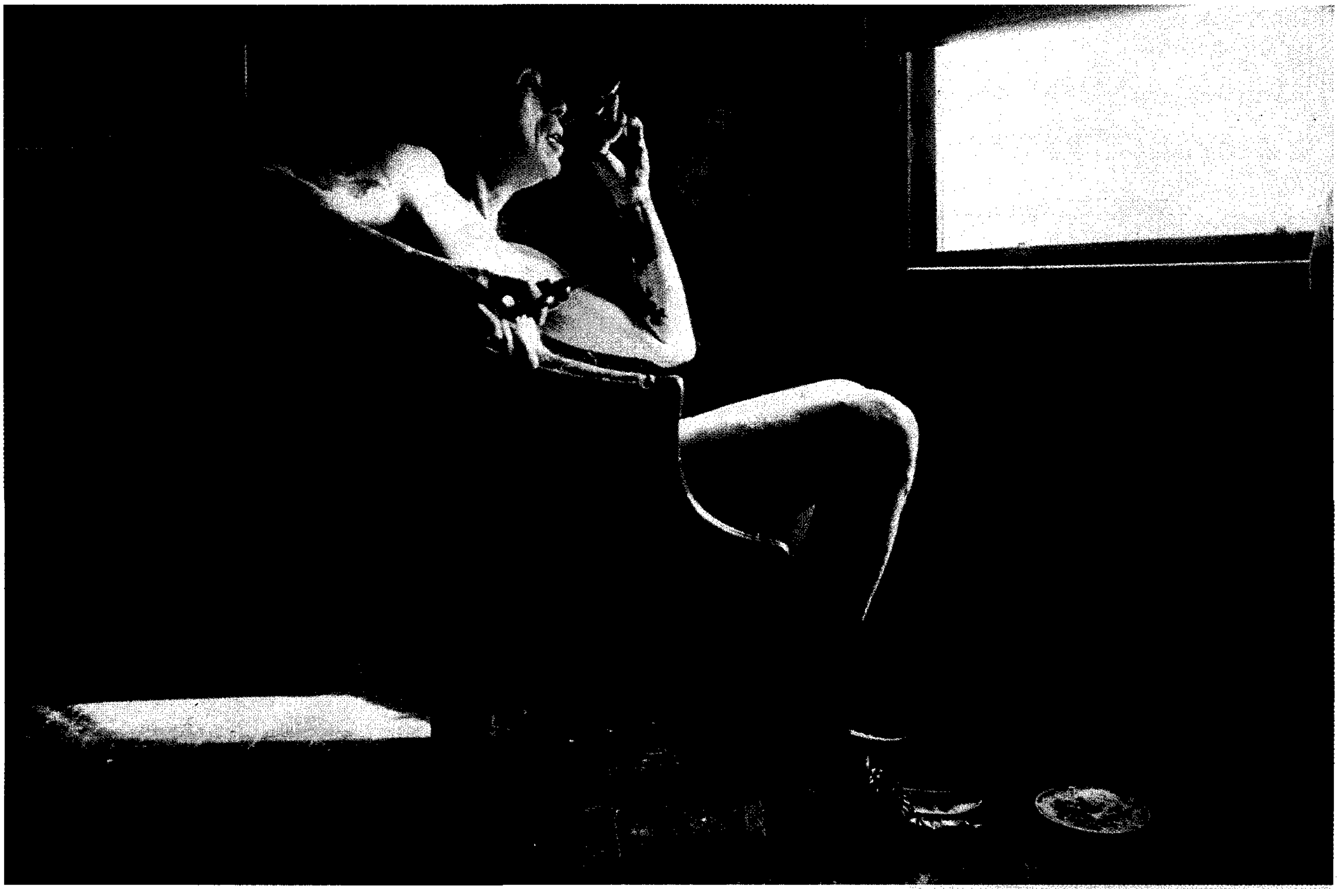
Metropolitan Museum of Art—"Georgia O'Keeffe: A Portrait by Alfred Stieglitz." An exhibition that reconstructs and expands on the museum's 1978 exhibition of Stieglitz's portraits of O'Keeffe through the inclusion of an additional 30 images; through 10/5. . . . "Ivan Albright: Magic Realist." A major retrospective of paintings, watercolors, and lithographs by the American artist (1897–1983); through 9/7. . . . "The Human Figure in Transition, 1900–1945: American Sculpture From the Museum's Collection"; through 9/28. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—"Old-Time Favorites, New-Time Fashions: Quilt Revival, 1910–1950"; through 9/28. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

On View **The influence of a year spent at the American Academy in Rome is easily detected in Roberto Juarez's latest paintings, which evoke the city's ancient past through compositions that suggest a contemplative walk among the classical sculptures and in the Baroque gardens of the Gianicolo and the academy's Bass Garden. At Robert Miller, 41 East 57th Street; September 9 through October 4.**



Photograph courtesy of the Robert Miller Gallery.



Photography **The School of Visual Arts (SVA) celebrates its fiftieth anniversary with, among other things, a show of photographs by more than 40 alumni of its Photography Department (above, by Marc Asnin) curated by Alice Beck-Odette, its former chair. At Howard Greenberg Gallery, 120 Wooster Street; September 4–13.**

Museum of Modern Art—"Projects: John Currin, Elizabeth Peyton, Luc Tuymans"; through 9/9. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "We Dig New York: The Professional Archeologists of New York"; through 9/14. . . . "Creative Lives: New York Paintings and Photographs by Maurice and Lee Sievan." Paintings by Maurice Sievan (1898–1981) and photographs by his wife, Lee Sievan (1907–1990) made from the late thirties through the fifties; through 11/9. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"The Tenth Street Studio Building: Artist-Entrepreneurs From the Hudson River School to the American Impressionists." Photographs, paintings, manuscripts, and memorabilia documenting the history of New York's first studio building; through 11/16. . . . "A National Collection: Paintings From the Collection of the National Academy Museum." More than 50 masterpieces from the Academy's collection; through 9/28. . . . "Winslow Homer Wood Engravings From the Permanent Collection." The first exhibition of a collection of works presented to the Academy by Seymour Pearlstein in 1994; through 9/28. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New York Public Library—"Visionary Daughters of Albion: A Bicentenary Celebration of Mary Wollstonecraft and Mary Shelley;" through 9/13. . . . "Maiden Voyages." An exhibition of writers' first books (in the library's Berg gallery, which is closed on Mon.); through 9/20. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"From New York to Salt Lake: The Church of Jesus Christ of Latter-day Saints"; through 9/14. . . . "Taking Flight: John James Audubon and the Watercolors for *Birds of America*"; through 10/5. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 11/30. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum—A comprehensive collection of sculpture, models for public projects and gardens, elements of dance sets, and lamps by the American-Japanese sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City, N.Y. (718-721-1932), Wed.–Fri. 10–5, Sat. and Sun. 11–6; $4, $2 seniors and students (on Sat. and Sun. the museum operates a $5 roundtrip shuttle-bus service from Manhattan departing from Park Ave. and 70th St. beginning at 11:30 and making hourly trips on the half-hour).

Queens Museum—"Cai Guo-Qiang: *Cultural Melting Bath*." An installation by the Chinese artist on the theme of social healing; through 10/26. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/2. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Mojo Hand: Recent Work by Richard Yarde"; through 9/28. . . . "From the Studio: Artists-in-Residence, 1996–1997." Works by June Clark, Gregory Coates, and Vladimir Sybil; through 9/28. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Keith Haring: Retrospective." The first full-scale retrospective of works by the artist (1958–90) best known for his signature images of babies, barking dogs, and antic Everyman figures; through 9/21. . . . "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932." Drawings, architectural models, and computerized reconstructions of projects that were never realized as architecture, produced during the most prolific years of the architect's career; through 9/14. . . . "The Tate Gallery Selects: American Realities." The museum's third "Views From Abroad: European Perspectives on American Art" exhibition, curated by Nicholas Serota, director of the Tate Gallery, and Adam D. Weinberg, curator of the Whitney's Permanent Collection; through 10/5. . . . "Collection in Context: Rockwell Kent by Night." Paintings by this American artist (1882–1971) noted for his keen observations of the night sky and his interest in the metaphorical meanings of darkness; through 9/28. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Tunnel Visions." Large-scale photographs of Grand Central Terminal by Accra Shepp; through 10/10. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Photograph by Marc Asnin.

theater

Broadway on Broadway...Federico García Lorca

Broadway

Now Playing

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Starring Bebe Neuwirth, Marilu Henner, and Joel Grey. (Simon: 12/2/96) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring David Alan Grier as Pseudolus. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—It's back, after a brief hiatus. A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Jeff Conaway plays D.J. Vince Fontaine and Darlene Love plays Teen Angel. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring Kevin Gray, a former phantom from *Phantom*, in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*, is Alfred Uhry's first effort since *Driving Miss Daisy*. The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, has just celebrated its fifth anniversary on Broad-

Opening
Odd Couple

On their radio show, Francis and Maxine are happily married; off, they're—surprise!—as gay as Paris in the spring. It's not a novel premise, but the intricate, striking choreography of Fay Simpson Dance Theatre is sure to elevate 'The Marital Bliss of Francis and Maxine' above the usual. Opens September 4.

Photograph by Meg Berlin.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

TICKETS THROUGH JAN. 4 ON SALE THIS WEEK.

Best holiday seating available now!

WINNER!
5 1997 TONY AWARDS®
BEST MUSICAL
TITANIC
A NEW MUSICAL
© DOUG JOHNSON 1997

Special Thanksgiving Schedule • November 24-30
Evenings: Tues., Wed., Fri. & Sat. at 8pm
Matinees: Wed., Fri. & Sat. at 2pm, Sun. at 3pm

Special Christmas/ Hanukkah Schedule • December 22-28
Evenings: Mon., Tues., Thurs., Fri. & Sat. at 8pm
Matinees: Fri. & Sat. at 2pm, Sun. at 3pm

Special New Year's Schedule • December 29-January 4
Evenings: Mon., Tues., Wed., Fri. & Sat. at 8pm
Matinees: Tues. & Sat. at 2pm, Sun. at 3pm

"You will never see anything this impressive anywhere else on Broadway."
—Rex Reed, NY Observer

Call TICKETMASTER (212) 307-4100
N Lunt-Fontanne Theatre, 205 West 46th Street

way. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in, recently edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Certainly there are few if any musicals in which so large a cast of characters achieves, down to its least members, individual profile and personal savor. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it—its blocking and pacing is nowhere to be faulted, and here and there a deliciously new detail. It will provide you not only with three hours of choice theatergoing, but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97). $65; kids 17 and younger pay half price. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/14. Through 11/9. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and Lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2. Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Off Broadway

Previews and Openings

The Evil Spell of the Butterfly—Cockroaches, beetles, and a swarm of more attractive arthropods make up the world of this Federico García Lorca allegory of pre–Civil War Spain. The Spanish-language production features actors from leading theaters in Spain, Brazil, Colombia, Venezuela, and Puerto Rico; English narration is provided. $20. Mon.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 6:30. In previews for a 9/4 opening. Through 9/28. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Hard Times—The Pearl Theatre Company brings to life the lost souls of Dickens's Coketown. $18–$30. Tues. at 8, Thurs.–Sat. at 8, Wed., Sat. and Sun. at 2. In previews for a 9/8 opening. Through Oct. 5. *Pearl Theatre, 80 Saint Marks Place (598-9802).*

Plunge—Christopher Kyle, who specializes in the angst of the postgraduate searching class, comes up with an age-appropriate *Big Chill.* Presented by Playwrights Horizons; directed by Ron Lagomarsino *(The Last Night of Ballyhoo).* $37.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Previews begin 9/5 for a 9/28 opening at 7. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Now Playing

Always . . . Patsy Cline—Country giant Barbara Mandrell, *Dallas* bombshell Charlene Tilton, and former Miss America Phyllis George have been singing the praises of this production for weeks. Whether these endorsements—or a Nashville-imported musical—can charm New Yorkers, though, remains to be seen. The show does have its selling points, including a six-piece orchestra, a twenty-song score, and a curious premise: Cline's actual two-year correspondence with an adoring Texas housewife. Off Broadway newcomer Tori Lynn Palazola stars. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 2 and 5. Opened 6/24/97. *Variety Arts Theatre, 110 Third Ave. (239-6200).*

As Bees in Honey Drown—Now on an open-ended run, after a spectacularly successful four-week engagement at the Greenwich House Theatre. Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane (*To Wong Foo, Thanks for Everything, Julie Newmar*); alertly directed by Drama Desk Award winner Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and J. Smith-Cameron. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna; starring the aforementioned writers and Nanette Fabray. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 5/11/97. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40. Mon., Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$45. Tues.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel acknowledges her debt to Nabokov's *Lolita.* She has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. (Simon: 3/31/97). Now starring Jayne Atkinson

Opening In the Wings

Cockroaches, beetles, and a swarm of more attractive arthropods make up the world of *The Evil Spell of the Butterfly,* Federico García Lorca's allegory of pre–Civil War Spain. The Spanish-language production features actors from leading theaters in Spain, Brazil, Colombia, Venezuela, and Puerto Rico; English narration is provided. Opens September 4 at the Puerto Rican Traveling Theatre.

Photograph by Gerry Goodstein.

RUBEN BLADES MARC ANTHONY
EDNITA NAZARIO

IN

PAUL SIMON'S

NEW MUSICAL

BOX OFFICE OPENS
SUN., SEPT. 7 AT 8:00 A.M.

DESIGN: BOB CROWLEY ©1997 THE CAPEMAN COMPANY

THE CAPEMAN

MUSIC/BOOK/LYRICS
PAUL SIMON

BOOK/LYRICS
DEREK WALCOTT

SETS/COSTUMES
BOB CROWLEY

LIGHTING
NATASHA KATZ

SOUND
PETER J. FITZGERALD

PROJECTIONS
WENDALL K. HARRINGTON

ORCHESTRATOR
STANLEY SILVERMAN

MUSICAL DIRECTOR
OSCAR HERNANDEZ

CASTING
BERNARD TELSEY CASTING

DIRECTOR/CHOREOGRAPHER
MARK MORRIS

PRODUCED BY
PLENARO PRODUCTIONS
DAN KLORES, BRAD GREY AND EDGAR DOBIE
IN ASSOCIATION WITH JAMES L. NEDERLANDER

5 WAYS TO GET TICKETS FAST

IN PERSON MARQUIS THEATRE Box Office at Broadway & 46th St. Mon. - Sat. 10-8 ; Sun. 12-6. Tickets also available at all Ticketmaster locations.

BY PHONE Call Ticketmaster at (212) 307-4100, 7 a.m. - 11 p.m. / 7 days. Outside Metro New York: (800) 755-4000

BY MAIL Mail checks or credit card information to: "THE CAPEMAN", c/o The Nederlander Organization, 810 Seventh Avenue, New York, NY 10019

BY FAX Credit card orders only. Fax to: (212) 586-9631

GROUPS (20 or more) Group Sales Box Office (212) 398-8383 / (800) 223-7565 or Nederlander Group Sales (212) 765-8058 / (800) 714-8452.

PREVIEWS BEGIN MONDAY, DECEMBER 1 OPENING NIGHT THURSDAY, JANUARY 8 (SOLD OUT) MONDAY - SATURDAY AT 8 WEDNESDAY & SATURDAY AT 2
TICKET AVAILABILITY SUBJECT TO PRIOR SALE. REGULAR TICKETMASTER FEES APPLY TO PHONE ORDERS. PREVIEW PRICE SCALE $67.50-$50 REGULAR PRICE SCALE $75-$55 WED. MATS $70-$50
No mats: 12/3, 12/6, 12/10, 12/17, 1/7/98. No perfs: 12/24 & 1/1/98. Additional Perfs: 12/26, 12/28, 1/4/98 at 3.

MARQUIS THEATRE BROADWAY & 46TH STREET

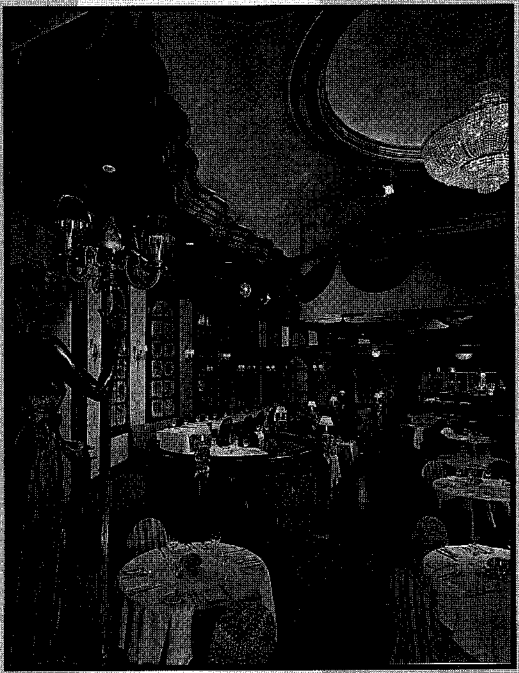
Lunch Dinner Dancing

We had the opportunity to create the perfect night.......

So we took it!

TATOU

151 East 50th Street, NYC 212•753•1144



NEW YORK

READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00. Please check the appropriate box.

UNLISTING SERVICE?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.

☐ Renewal.

☐ Payment enclosed.

☐ Bill me later.

☐ Change of address: Please note new address.

☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

Solutions to last week's puzzles

	A	D	I	P	O	S	E	T	I	S	S	U	E	
I		U		O		E		A		A		S		A
N	O	R	E	A	S	T	E	R		T	R	U	M	P
S		A		C		U		N		U		R		P
H	U	M	P	H		P	A	I	R	R	O	Y	A	L
O		A				O		S		N				E
R	E	T	R	A	I	N		H	A	I	R	C	U	T
T		E		U						A		H		O
S	T	R	A	T	U	S		T	E	N	S	I	O	N
U				O		T		I				C		L
P	A	N	O	P	L	I	E	D		P	U	K	K	A
P		I		I		M		E		O		A		Y
L	O	C	A	L		U	N	R	E	S	E	R	V	E
Y		H		O		L		I		E		E		R
	F	E	L	T	T	I	P	P	E	D	P	E	N	

O	W	L	S		A	G	H	A		S	I	C	A			S	C	A	N	S
L	E	A	K		B	R	A	M		C	R	A	M	S		T	O	R	A	H
D	E	M	I	M	O	O	R	E		R	A	L	P	H	B	U	N	C	H	E
S	P	A		A	D	V	A	N	C	E		I	S	E	E		C	H	A	P
			F	L	E	E	S		R	E	U	P		E	A	S	E			
D	E	C	A	L	S		S	E	A	N	P	E	N	N		T	A	P	S	
O	D	O	R	S		F	E	R	N		P	R	O		M	E	L	E	E	S
G	E	R	M		T	E	R	E	N	C	E	S	T	A	M	P		T	A	I
E	N	D		G	E	M		L	I	A	R		C	H	E		L	E	S	E
		E	R	I	E		C	O	E	D		C	H	A		A	A	R	O	N
J	U	L	I	A	N	B	O	N	D		J	O	E	B	O	L	O	G	N	A
O	R	L	O	N		R	A	G		D	O	C	S		U	S	S	R		
R	A	H	S		A	I	L		S	O	H	O		E	T	O		A	V	A
G	N	U		A	L	E	C	G	U	I	N	N	E	S	S		E	V	E	N
E	U	L	O	G	Y		A	L	E		N	U	N	S		C	R	E	S	T
	S	L	U	E		B	R	A	D	P	I	T	T		C	O	A	S	T	S
			T	S	A	R		D	E	L	E		I	R	O	N	S			
S	E	A	L		S	I	S	I		A	S	C	R	I	B	E		U	G	H
M	I	K	E	N	I	C	H	O	L	S		H	E	N	R	Y	C	L	A	Y
U	N	I	T	E		K	I	L	I	M		E	L	S	A		P	A	I	D
T	E	N	S	E			P	I	T	A		R	Y	E	S		A	N	N	E

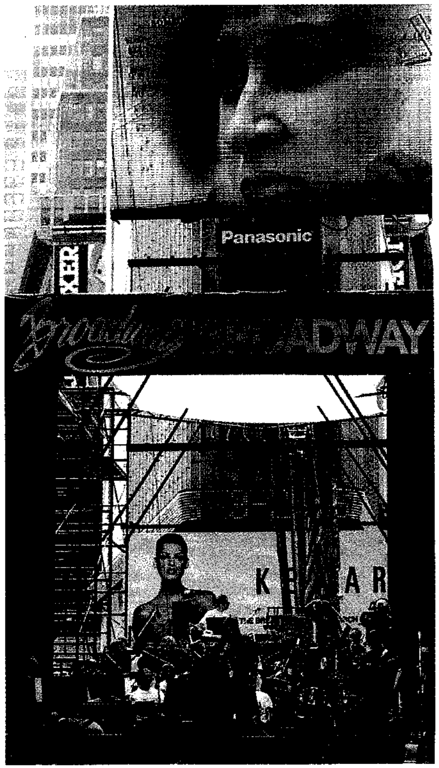
and Bruce Davison. $25–$45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away last June, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what,

Performance Free for All

You can thank our Democratic president for making the boisterously democratic 'Broadway on Broadway' a permanent fixture in this city. The free two-hour outdoor concert of Broadway song was originally conceived as a onetime event for the thousands of delegates who came to town for the 1992 Democratic convention. It was so popular, though, that organizers decided to give New Yorkers a yearly opportunity to hear high-priced tunes for free. This year's program includes songs from musicals tested ('Cats,' 'Les Mis'), tentative ('The Life"), and to-be ('The Capeman,' 'The Scarlet Pimpernel'). Performance is on September 7 at noon in Times Square; for information, call 563-BWAY.



Opening

Baby Steps

Clark Middleton, who was diagnosed with juvenile rheumatoid arthritis at the age of 5, freely discourses on the Easter Seal Society, Geraldine Page, and the pockmarked road to self-acceptance in *Miracle Mile,* his one-man show at Theater Row Theater. Opens September 7.

in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Mass Appeal—The Irish Repertory Theatre revives this Bill C. Davis play about a rebellious young priest with a secret. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 9/7. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Mere Mortals—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Opened 4/29. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Misalliance—This is not one of Shaw's best plays, but even at his second-best, GBS fascinates, entertains, and exercises the intellect, though this last seems to be the least of the concerns of David Warren, the director. The play consists of artfully orchestrated conversations—duets, trios, quartets leading up to the occasional tutti—bespeaking the man of music that Shaw also was. Gradually, Shaw's ideas on the education of children crystallize, as do his views on marriage and the family, socialism, worldly success, the joys of literacy, and whatnot—a great deal of whatnot. The performances, for the most part, do their bit. With pleasant design by Derek McLane, Catherine Zuber, and Kenneth Posner, the play keeps the audience both amused and agog. It may even be that, amid the relaxed guffaws, some of the subversive ideas manage to strike home. (Simon: 8/18/97). Starring Brian Murray, Elizabeth Marvel, and Patricia Conolly. $45. Opened 8/7. Tues.–Fri. at 7, Sat at 7:30, Wed., Sat., Sun. at 2:30. *Laura Pels-Roundabout, 1530 Broadway at 45th St. (869-8400).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

That's Life!—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 *(239-6200).*

Off-Off Broadway

Find Me a Voice—A new play that combines drama, poetry, music, and dance to tell the story of a young man's search for meaning in his grandfather's death at Auschwitz. Presented by the Rabbit in the Moon Theatre. $12. Thurs.–Sat. at 8, Sun. at 3. Previews begin 9/4 for a 9/11 opening. Through 9/28. *The Producers Club II, 616 Ninth Ave., bet. 43rd and 44th Sts. (352-4336).*

Kamchik: The Singing Cowboy and His Invisible Backup Singers—Kamchik, the Israeli version of a Texas cowpoke (and a castaway from MTV's *Oddville*), entertains with an evening of song and confessions. $12. Thurs.–Sat. at 8, Sun. at 7. Performances begin 9/4. Through 9/28. *Pulse Theatre, 432 W. 42nd St. (253-1160).*

Miracle Mile—Clark Middleton's one-man show about his struggle with a devastating childhood disease. $12. Wed.–Sun. at 8. Performances begin 9/7. Through 9/28. *Theater Row Theater, 424 W. 42nd. St. (358-5041).*

Sister—Mario Fratti's new play about promiscuity and parental naïvete. $10. Thurs.–Sat. at 8, Sun. at 2:30. Performances begin 9/5. *Theatre for the New City, 155 First Ave., bet. 9th and 10th Sts. (254-1109).*

Strictly Dishonorable—Though best known as the original Hollywood screwball, Preston Sturges also wrote this boisterous stage play about Prohibition-era social mores. The 1929 production, directed by Antoinette Perry (for whom the Tony awards are named), was one of Broadway's longest-running shows, drawing full houses and black-market ticket prices even after Wall Street crashed. $8. Tues.–Sat. at 8, Sun. at 7. In previews for a 9/3 opening. *Vineyard's Dimson Theatre, 108 E. 15th St. (353-3874).*

The Marital Bliss of Francis and Maxine—On their radio show, Francis and Maxine are happily married; off, they're—surprise!—as gay as Paris in the spring. It's not an especially novel premise, but the intricate, striking movements of Fay Simpson Dance Theatre's production should alone merit the price of admission. $10. Thurs. and Fri. at 8, Sat. at 3 and 8, Sun. at 3. Performances begin 9/5. *Ohio Theater, 66 Wooster St. (665-8223).*

True Confessions of a Go-Go Girl—Jill Morley's look at jiggling for dollars. $15. Thurs. and Fri. at 10:30. *Red Room Theatre at KGB, 85 E. 4th St. (460-0982).*

Uncle Tom's Cabin—The Mint Theater Company presents the 1852 dramatization of Harriet Beecher Stowe's classic. $15. Thurs. at 7, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. Performances begin 9/4. Through 9/28. *Mint Theatre, 311 W. 43rd St. (315-9434).*

"Northern Italian East-Sider... First-rate all the way! & of course, NINO, the Great Host!"
- Zagat
Nino's
ENTERTAINMENT, DINNER & FREE VALET PARKING 7 NITES!
Res. 212 988-0002
1354 First Ave., NYC (Bet. 72 & 73 Sts.)

What makes OSSO BUCO different than any other family style restaurant in town? Not only is the food reasonably priced & plentiful but it is of the highest gourmet quality!
COMPLETE CATERING FACILITIES!
OSSO BUCO
88 University Place
Between 11th & 12th Sts.
Res: 212 645-4525

Luncheon Dinner
La Côte Basque
Open Sundays
60 West 55th Street, NYC • Tel 688-6525

★ ★ ★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
Rincon De España

The Town Crier
An American Bar & Restaurant
The Town Crier
303-05 E 53rd St.
(right off Second Ave)
212.223.3157

Félix
FRENCH BISTRO
340 WEST BROADWAY
☎ 212 - 431 - 0021

restaurants

The Globe...Bar "21"...Rainbow Stars

Manhattan

Lower New York

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100*

Happening
Drinking for Dollars

Celebrity bartender Dale DeGroff gets a hand at the Rainbow Room next Monday, September 8, when celebrity cookbook author Sheila Lukins mixes cocktails—like the rose-petal-garnished American Beauty and Aunt Mare's Bloody Mary—from her *USA Cookbook.* No cover charge; a dollar from each drink goes to Citymeals-on-Wheels. (30 Rockefeller Plaza, sixty-fifth floor; 5:30–7 P.M.)

Photograph by Steffen Thalemann.

Ripped jeans with blazers. Pearls with hiking boots. These days, it's just as accepted as our Cards.

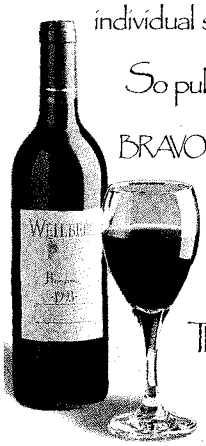
All across the country, maître d's are relinquishing their role as fashion police. And dining patrons are taking full advantage.

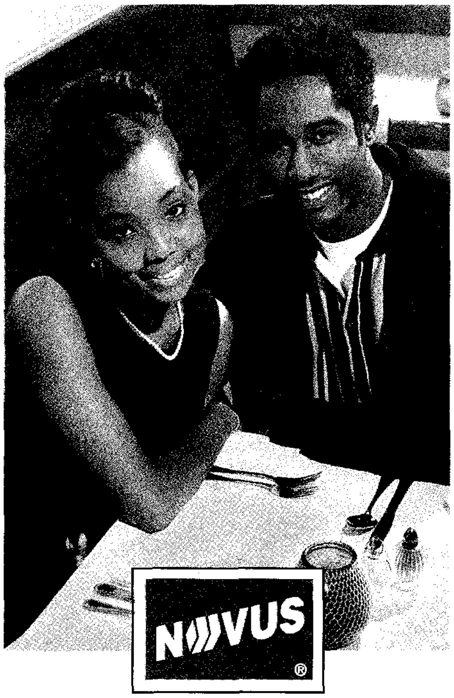
With the advent of corporate casual, people are comfortably expressing themselves in restaurants like never before. Just look around the dining room. Wardrobes are as varied as today's menus.

Forget the old rules. You've got a whole new set of options.

And it's just as true when it's time to pay the check. With the NOVUS® Family of Cards, you can choose the one that matches your individual style.

So pull out your DISCOVER,® BRAVO® or Private Issue® Card, whichever one works best for you. They're accepted virtually anywhere your dining adventures take you.



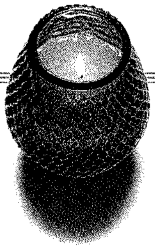


NOVUS Cards. Not just accepted. They're expected.℠

For more information, visit our Internet site at http://www.novusnet.com.

DISCOVER
6011 0000 0000 0000
BRAVO
Private Issue
NOVUS

Use them where DISCOVER NOVUS *you see this sign.*



This month's list

Café Margaux
175 Avenue B
(212)260-7960

El Quijote
226 West 23rd Street
(212)929-1855

JP Lofland's NY Grill
29 West 21st Street
(212)924-3264

La Chandelle
2231 Broadway
(212)787-8466

Menchanko-Sushi-Tei
257 World Trade Center Concourse
(212)432-4210

Patrick Conway's
40 East 43rd Street
(212)286-1873

Pig Heaven
1540 Second Avenue
(212)744-4333

Stock & Tankard
587 Third Avenue
(212)661-3181

The Triad
158 West 72nd Street
(212)362-2590

Yan Van Van
335 Madison Avenue
(212)973-0461

©1997 NOVUS Services, Inc.

Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Svoboda—The food at this casual East Villager is slightly Slavic and entirely eclectic, with offerings like dumplings, corn-chowder pizza, smoked-salmon blini, and something called "Siberian sushi surprise." There's also a cigar room and an extensive spirit selection. *248 E. 5th St. (387-0707). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm spring evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

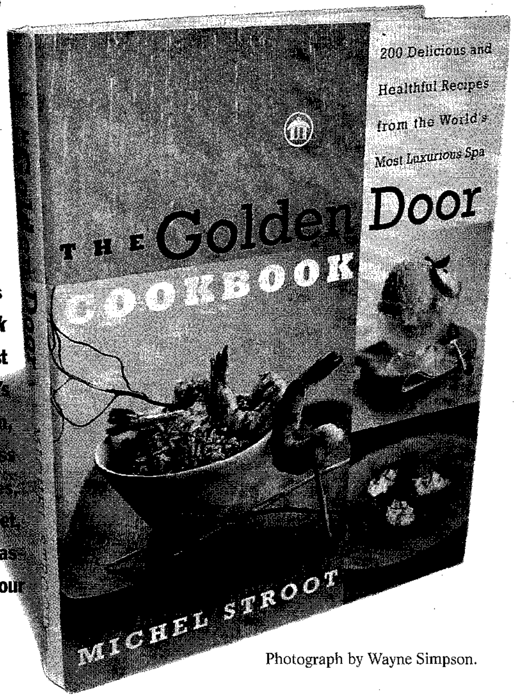
An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

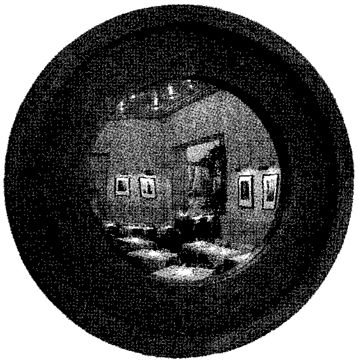
Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequi-

In Print **Let's say you haven't got a spare week—or a small fortune —to spend at California's pioneering luxury spa. *The Golden Door Cookbook* (Broadway; $30), out next week, reveals for the first time the culinary secrets of the 40-year-old retreat's "world-famous" potassium broth, breakfast bran, and yogurt pesto. Also included are recipes for less spartan-seeming leek-and-garlic mashed potatoes, roasted Cornish game hens, and yam-banana sorbet, all of which make it easy to re-create the body-as-temple experience in your dining room. You're on your own with the sit-ups.**



Photograph by Wayne Simpson.


"NEW YORK TIMES...★★"
REICHL, 1997

CANAL
HOUSE

SOHO GRAND HOTEL
310 WEST BROADWAY
PARLOR FLOOR

RESTAURANT RESERVATIONS
212.965.3588

TENNESSEE
MOUNTAIN
Restaurant & Saloon

Celebrating
15 years
of Down-Home
BBQ Cooking.

Monday Nites "All You Can Eat"
$17.95
Saturday & Sunday
$10.95 brunch
Corporate & Social catering
on or off premise
DELIVERY & Take out
Kids menu/Goody bags
Outdoor terrace

143 Spring Street (corner Wooster)
Res. 212-431-3993
Open 7 days for lunch • brunch • dinner
Major Credit Cards Accepted

Real Food Real Fun Real Value

las and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—This duplex restaurant, under the same ownership as Match uptown and down, offers a similarly clubby, cigar-friendly environment on the second floor, while the ground floor, done up in bordello red and gilt mirrors, is given over to a sophisticated modern Creole menu. Try the crayfish-and-white-bean salad or the jerk-crusted pork chop. *40 E. 20th St. (253-9088). (M) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

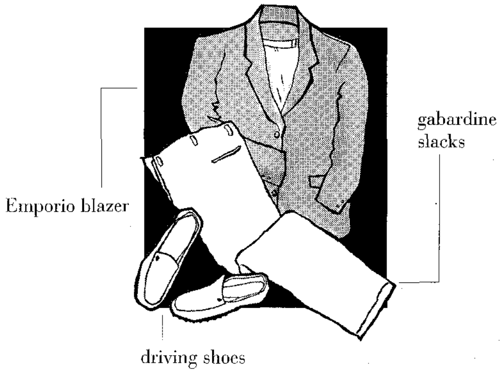
Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St.*

What to wear with
Scottish Pheasant Pithivier.



At Mark's, we're more concerned about what you're eating than what you're wearing. So experience the clubby atmosphere and innovative cuisine that *Zagat* calls "NYC's best kept secret..." But please, wear what you like.

Breakfast • Lunch • Dinner • Afternoon Tea • Brunch • Prix-Fixe Lunch $19.97 • Pre-Theatre Dinner $29.00

MARK'S
RESTAURANT & BAR

Madison Avenue at East 77th St. 212-879-1864

FRESCO
by Scotto®
MODERN TUSCAN CUISINE
Plan Your Special Event With Us
Private Room Available
34 E 52nd St. (4 Blks from Radio City)
212-935-3434

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(OPPOSITE "CANDIDE")

Delphini
"Full windows... thrown wide open to the summer night... this place is going to make it" New York Magazine
519 COLUMBUS AVE AT 85TH ST 579.1145

Rated in the top 50 of New Yorkers' favorite restaurants
Zagat Survey 1997, 1996, 1995, 1994, 1993
Make it one of your favorites.
Lunch Tuesday through Friday • Brunch Saturday and Sunday • Dinner every night
451 Washington Street, Manhattan • (One block south of Canal) • 212.966.4900
Capsouto Frères
French bistro restaurant
do more AMERICAN EXPRESS Cards

THE ART OF THE MEAL

The Hudson River Club.
An exquisite restaurant, renowned as
Wall Street's favorite rendezvous.
Beautiful private dining rooms to serve
from ten to 200 guests. Enjoy specially
prepared menus of fresh, bountiful
Hudson Valley cuisine and confections
that must be tasted, not described

The feast is moveable.
The quality unyielding.

HUDSON RIVER CLUB
RESTAURANT & CATERING
FOUR WORLD FINANCIAL CENTER
RESERVATIONS & ENQUIRIES:
212•786•1500

An Off-Broadway Hit Since 1944!

Enjoy authentic Neapolitan cuisine, brought to a pitch of perfection by three generations of master chefs. Just steps from the Theatre District, Carnegie Hall and Lincoln Center.

Patsy's

Prix Fixe and A La Carte Menus
236 West 56th Street
(between Broadway & 8th Ave.)
(212) 247-3491
Open 7 Days • Discounted Parking Available

(989-0303). (E) AE only.

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. Every Thursday and Friday night, the Peter Duchin jazz trio provides musical entertainment; baser appetites may be satisfied by the house quaff (the Waldorf martini) and a cigar menu. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Comfort Diner—Stylized diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place to kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick-and-stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, TM, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

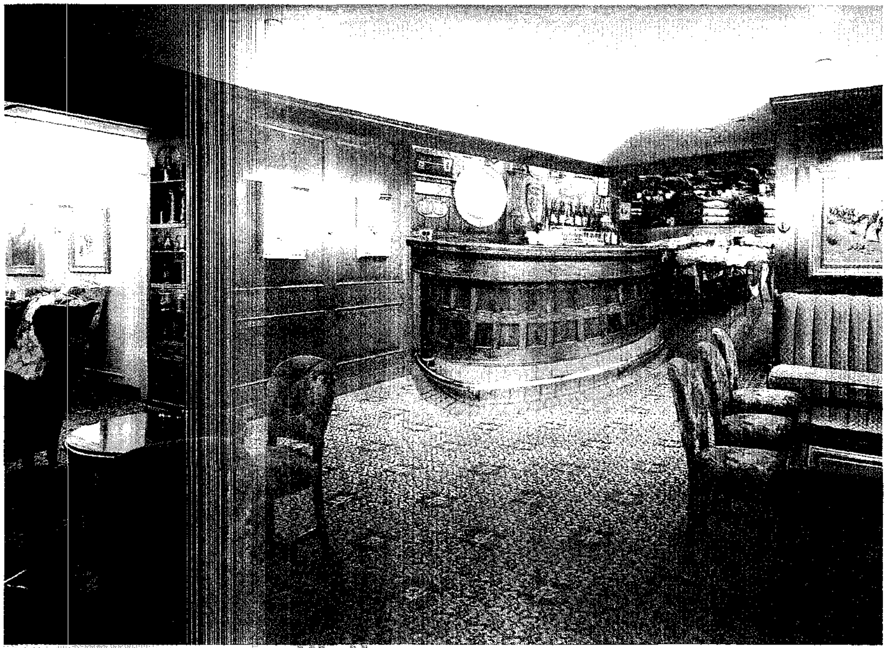
Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for con-



Institution

Smokeasy

After New York's anti-smoking laws prompted a 20 percent dropoff in bar business at '21,' the new owners applied the same sort of ingenuity their predecessors used to skirt Prohibition. When the landmark power restaurant reopens this Wednesday, regulars will notice that the 40-foot mahogany bar now curves into the newly expanded lounge, enabling (lawful) smoking and rendering the previously wasted front room, with its burgeoning bar menu, user-friendly. (21 West 52nd Street.)

temporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled

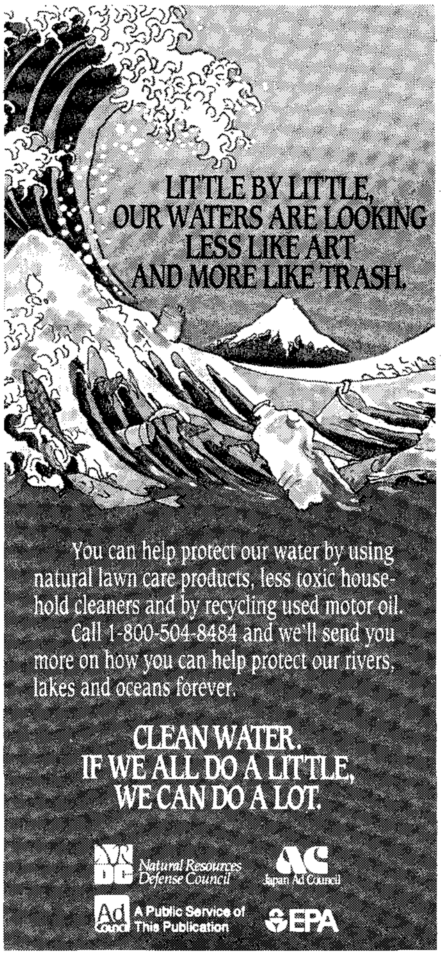
HEARTLAND BREWERY
REAL BEER

THROW THE HOLIDAY PARTY NOBODY WILL EVER FORGET!

Heartland Brewery's got great atmosphere, award-winning craft-brewed beer, hearty Classic American fare – and the "Best Brewpub" rating by New York Magazine!

For parties of all shapes and sizes, call our party line today at:
212-255-9794

HEARTLAND BREWERY
THE CLASSIC AMERICAN BREWPUB™
35 Union Square West at 17th Street
212-645-3400
http://www.heartlandbrewery.com



LITTLE BY LITTLE, OUR WATERS ARE LOOKING LESS LIKE ART AND MORE LIKE TRASH.

You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil. Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.

CLEAN WATER. IF WE ALL DO A LITTLE, WE CAN DO A LOT.

NRDC Natural Resources Defense Council
AC Japan Ad Council
Ad Council A Public Service of This Publication
EPA

AFTER 62 YEARS,
THE OLD HOOF AND PAW
IS DANCING
TO A NEW RHYTHM.

INTRODUCING
THE STEAKHOUSE YOU'VE BEEN WAITING FOR.
BRAND NEW AND AGED TO PERFECTION

BULL AND BEAR
STEAKS • CHOPS • SEAFOOD
Lexington Avenue at 49th Street New York
212-872-4900

West 63rd Street Steakhouse
63rd Street and Broadway. NYC
(212) 246-6363

Completely Redecorated
with new Upstairs Dining & Party Rooms.
China Regency
Superb Chinese Cuisine
Noodles & Sushi Bar
Open 7 days – 11:30AM to 12 Midnight
(212) 247-6440 • Fax (212) 262-9472
850 7th Ave., bet. 54th & 55th Streets

seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Mike's American Bar & Grill—A cozy Hell's Kitchen joint with a fun atmosphere, a theatrical crowd, and honest American food. Try the pork chops or the spicy chili. *650 Tenth Ave., near 46th St. (246-4115). (I–M) AE, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—Still a favorite celebration destination, this deluxe perch 65 floors above sea level offers a variety of entertainment options. Follow a feast—now prepared by acclaimed chef Waldy Malouf—with old-fashioned cocktails in the Promenade Bar or cabaret at Rainbow & Stars. Try the prix fixe and pretheater menus. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, are great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas, and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, TM, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Two Rooms—You'd never expect it, but this landmark townhouse in the shadow of the Queensboro Bridge is home to an extremely eclectic bar and restaurant, featuring a global menu and a Colonial African décor. Typical (so to speak) dishes include spicy shrimp Mozambique, South African porcini-crusted salmon, and Vietnamese-spiced quail. *313 E. 58th St. (223-1886). (M–E) AE, MC, V.*

Above 60th Street, East Side

Bella Donna—Creative pastas and thin-crust pizzas at extremely affordable prices keep this cheerful Upper East Side trattoria full of budget diners, first dates, and neighborhood regulars. *307 E. 77th St. (535-2866). (I–M) ($).*

The Boathouse—This is a glorious oasis in Central Park where you'll find an extensive American menu, featuring such enticing dishes as the "lobster Martini," house-smoked, pan-roasted swordfish, and grilled veal chop with truffled mashed potatoes. For postprandial excitement, rent a bicycle, a rowboat or a gondola. Live jazz Monday through Thursday. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts.*

(534-8103). (M) AE, DS, MC, V.

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the

Do I Look Sixty?
Founded 1937
by Richard J. Brew

BREW'S
Classic New York Pub
156 E. 34 St. NYC
212-889-3369

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

SAN MARTIN
MEDITERRANEAN CUISINE
Lunch & Dinner
Open 7 Days
Room for Private Parties
143 East 49 St. (Lex.-3rd)
832-0888
Across the street from the Waldorf Astoria.
3 Blocks from Rockefeller Center

Where To Go Before and After the Show.
MARTINI'S
Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.
Martini's extensive menu is the civilized way to begin your theater evening or the best place for your curtain call–with prices so fair they deserve a standing ovation.
Casual dining in the heart of the theater district.
MARTINI'S RESTAURANT AND BAR
810 Seventh Ave. at 53rd Street
RIESE RESTAURANTS (212) 767-1717
© 1997 The Riese Organization Corporate Group.
Riese Restaurants is a service mark of The DR One Corp.

place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tofu—The newest Asian arrival on the Upper West Side features both Chinese and Japanese food, including fresh, handmade noodles. Lots of bargains, including daily half-price sushi and lunch specials. *2741 Broadway, at 105th St. (749-7373). (I) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

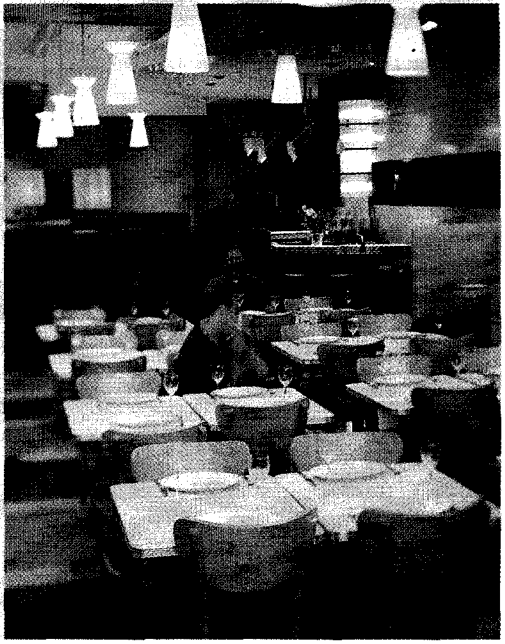
Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Opening

As the World Turns

"There's the restaurant business and the business of restaurants," says Jim Heckler, co-owner of the Globe (373 Park Avenue South, at 26th Street). In fact, Heckler (who along with partner Nick Polsky is an owner of Mayrose) is so attuned to the business angle that he often sounds more like an industrialist than like a foodie. "If you're serving 2,000 meals a day," he says, "you'd be silly not to look at this as a factory." As in a factory, efficiency is the Holy Grail. Since there's a finite number of tables to be turned, Polsky and Heckler intend to exploit less obvious sources of revenue at the Globe, like retail and catering. "The idea was to create structures and rotate products through them," explains Heckler. The partners commissioned architect Jim Biber of Pentagram design studio to create such structures, like a stainless-steel counter that changes functions throughout the course of the day, from breakfast bar to lunch counter to oyster bar; Automat-inspired shelving for packaged retail food; and a bar and lounge meant to recall the communal energy of hotel lobbies and grand old spaces like the Oyster Bar. The "American brasserie" menu, too, aspires to be all things to all people, making it a compendium of current culinary buzzwords—potato pancakes and brick-oven pizza woven in with wild-mushroom dumplings and wraps. The eighteen-foot-ceilings and the liberal use of industrial materials like stainless steel, metal molding, glass, and brick reinforce, says Heckler, "the whole idea of this as a machine." Another source of inspiration, almost as ingrained in our collective consciousness: "We studied Banana Republic a lot," Heckler admits. ROBIN RAISFELD



Photographs by Kenneth Chen.

nightlife

Cornershop...Khan...Belle & Sebastian

Concerts

CMJ Music Marathon and MusicFest '97—In its seventeenth year, the college-rock convention presents 900 bands in dozens of clubs, 50 panels, and keynote speakers Marilyn Manson and Moby. Other performers include subculture legends (Mayo Thompson), new-jack honky-tonkers (Don Walser), electronica stars-in-the-making (Crystal Method, Fatboy Slim), and even a few performers barely old enough even to be college students (Ben Lee, Modest Mouse). 9/3–9/6. *Events designated with an asterisk (*). Various venues; panels and conference headquarters at Avery Fisher Hall, Lincoln Center (516-498-3150). $195 for a four-day pass.*

Belle & Sebastian*—If Brian Wilson and Morissey had a gaggle of love children together, their collective name would be Belle & Sebastian. The Scottish trio arranges the borderline-mopey themes of the latter with deft, delicate pop orchestrations indebted to the Beach Boys, circa *Pet Sounds*. Genuine cellos, violins, and woodwinds keep the show from devolving into a run-of-the-mill indie-rock mopefest. 9/6 at 10:30 P.M. *Angel Orensanz Art Center, 172 Norfolk St. (780-0175). $12.*

Catherine Wheel*—The British quartet heard grunge, knew that it was good, and melded it with the massive, droning late-eighties Brit-rock of My Bloody Valentine, to come up with a big, lush sound. 9/5 at 8 P.M. *Eisner & Lubin Auditorium, Loeb Student Center, NYU, 566 LaGuardia Pl. (998-4999). $10.*

"CMJ '97 Opening Night Party"—An eight-hour who's who of the electronica world. London's Fatboy Slim, whose love of break beats is rivaled by his obvious delight in classic rock riffs (his forthcoming *Better Living Through Chemistry* includes samples from the Who's "Can't Explain" and Stevie Wonder's "Higher Ground"), provides one of many highlights. Representing the U.S., the Los Angeles–based Crystal Method dishes up craftily structured techno-rock that would do the Chemical Brothers proud. And the Sneaker Pimps demonstrate the goose-pimple-inducing possibilities of a well-placed guitar twang in the ambient-music mix. Also appearing: Aphex Twin, Daft Punk, Death in Vegas, Darren Price, Ken Ishii, Luke Vibert, and more. 9/3 at 7:30 P.M. *Roseland, 253 W. 52nd St. (307-7171). $20.*

Emerson, Lake & Palmer—Big, huge solos on big, huge keyboards. Self-indulgence never sounded so good. 9/8 at 8 P.M. *State Theatre, New Brunswick, N.J. (201-507-8900). $40–$45.* 9/10 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). $35–$50.*

"Epitaph Summer Nationals"—Three days of bargain-basement muscle-punk, old and new. 9/2: Descendents; Voodoo Glow Skulls; Pietasters; Slackers; SNFU; Gas Huffer; Dwarves. 9/3: Pennywise; H20; Down By Law; Ten Foot Pole; the Joykiller; the Humpers; Union 13. 9/4: NOFX; Bouncing Souls; Hepcat; New Bomb Turks; Red Aunts; Pulley; US Bombs; Gadjits. 9/2–9/4 at 6 P.M. *Roxy, 515 W. 18th St. (307-7171). $6 per night.*

Gipsy Kings—Walk into a mid-priced restaurant virtually anywhere in North America or Europe—New York, Dublin, Paris—and there's at least a 50 percent chance this septet will be on the stereo. To what can we attribute this dominance? It's probably due to a combination of factors—inoffensive diversity, an ability to meld into many backgrounds, etc.—the formula for which no other band has mastered quite as handily. Or who knows? Maybe the Gipsy Kings really are the greatest, most broadly appealing band in the world. 9/6–9/7 at 8 P.M. *Radio City Music Hall. $37–$52.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Juliana Hatfield; Mark Eitzel; Ben Lee*—A night of hyperliterate acoustic-guitar indie pop. Hatfield—the purest pop singer of the bunch—straddles a mercifully less cerebral middle ground between glum, introspective vet Eitzel and peppy, introspective prodigy Lee. With Rebecca Gates. 9/5 at 8:45 P.M. *Thread Waxing Space, 476 Broadway, at Grand St. (966-9520). $12.*

B.B. King; Robert Cray Band; Tower of Power—With J. Geils and Magic Dick Bluestime. 9/6 at 8 P.M. *Jones Beach Theatre, Wantagh, Long Island (212-307-7171). $35.*

Wynton Marsalis*—For better or worse, Marsalis is probably the most influential individual in jazz today. As director of Jazz at Lincoln Center, he holds sway over a vast amount of musical territory, and he has widely been credited with (or blamed for, depending on your perspective) the traditional-jazz revival of the past decade. On the top of that, Marsalis is, of course, a beautiful player—one whose compositions and improvisations are as worthy as his influence is controversial. So it's no small event that the trumpeter is dropping by a 100-seat Hell's Kitchen theater to play a few sets on a Friday night. The choice is yours: See him here, in a room more intimate than virtually any club; or see him leading the Lincoln Center Jazz Orchestra at Avery Fisher Hall almost any week this fall and winter. 9/5 at 8 P.M. *The Home Front, 236 W. 54th St. (800-540-0236). $20.*

Talent

Bust a Dust

Producers Mike Simpson and John King—a.k.a. the Dust Brothers—have become two of the most influential sound-collage artists in the hip-hop business, loaning their cut-and-paste genius to the Beastie Boys, Beck, and Hanson. See them in action when they take a rare turn as guest D.J.'s at Windows on the World, September 5.

"Operación AlterLatino"*—Spanish roots rocker–cum–flamenco aficionado Andrés Calamaro (who's about to release his first solo album, *Alta Suciedad*) headlines this annual Spanish-language rockfest. 9/5 at 9:30 P.M. *Wire International, 333 Hudson St. (645-8004). $10.*

Pantera—Like a little southern pride with your speed metal? Pantera's your band. With Machine-head and Coal Chamber. 9/10 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $20–$23.50.*

Joe Walsh—9/5 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). $29.50.*

Cassandra Wilson*—One night after another giant of contemporary jazz, Wynton Marsalis, heats up this tiny room, diva Wilson takes the same small-stage plunge. A gifted musician with an uncanny ability to turn pop tunes (by, for instance, Neil Young) into bona fide jazz ballads. Don't feel too bad if you can't make it into this sure-to-sell-out gig: Wilson will be at Lincoln Center for six

Photograph by Ross Harris.

nights in December. 9/6 at 8 P.M. *The Home Front, 236 W. 54th St. (800-540-0236). $20.*

Clubland

Acme Underground—The club formerly known as Under Acme, renovated and reborn as New York City's classiest small rock venue. 9/5: Walt Mink; Humidifier.★ *9 Great Jones St., downstairs (420-1934). $.*

Talent

Cornershop Till They Drop

Locating Cornershop on the musical map has never been easy. Led by Anglo-Indian singer-guitarist Tjinder Singh (right), the band specializes in grafting sitar- and tabla-tinged South Asian sonics onto matte-finished indie rock and low-key dance grooves. Their most recent New York appearance set the compass needle spinning even more than usual: Opening for Pakistan's traditional-minded Sabri Brothers at BAM last year meant Singh's East-meets-West ethos met East once again. And Cornershop's forthcoming album, *When I Was Born for the 7th Time*, concludes with a cover of the Beatles' lilting sitar ballad "Norwegian Wood"—with the lyrics translated into Punjabi. East-meets-West meets West-meets-East. "There are so many bands in England ripping off the Beatles," explains Singh, who grew up in England's Midlands region. "Even the Beatles got together a few years ago to rip themselves off. But we figured, why not take music and put our own stamp on it?"

Unlike the band's two previous albums, whose eclecticism occasionally came off as forced and cobbled-together, *When I Was Born* feels completely natural and satisfying. Singh and his bandmates now carry off their multiple-genre act so comfortably and catchily, it would be tempting to predict that the disc will launch Cornershop to stardom—if it weren't for this: "We're actually about to split up at any time," says Singh, only half-joking. "Stopping with this album would be really good. It'd be a good end." Catch them while you can at the Knitting Factory, September 3.

ETHAN SMITH

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 9/3: Rockapella.★ 9/4: Buster Poindexter & His Banshees of Blue.★ 9/5: "Required Listening: A No-Risk Evening of Discovery." The Blazers; the Gourds; Kami Lyle; Les Sampou.★ 9/6: David Buskin, with Robin Batteau, Tom Paxton, and Jonathan Edwards.★ *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 9/2: Stretch Princess; Coax; Twisted Roots. 9/3: Amateur Lovers.★ 9/4: Danielson Family; Velour; Promise Ring.★ 9/5: Varnaline; Clem Snide; Frontier.★ 9/6: Waco Brothers; Dance Hall Crashers; Cake Like.★ 9/9: New Radiant Storm King. 9/10: Love American Style. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 9/3: Getaway People.★ 9/4: Railroad Jerk; Geraldine Fibbers; Firewater.★ 9/5: Kelly Township.★ 9/6: Monster Magnet; Unsane; Fu Manchu.★ *315 Bowery (982-4052). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's, uh, cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 9/3: Seaweed.★ 9/4: Long River Train (upstairs).★ Avail; Mr. T. Experience; Ultra Bidé; Foetus; Johnny Skilsaw (downstairs).★ 9/5: Me First & the Gimme Gimme's; No Use for a Name; Lagwagon; Swinging Utters.★ 9/6: Swinging Neckbreakers; Stillsuit.★ *15 St. Marks Pl. (674-7959).*

Continental Divide—A dark, grimy shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful lowlifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. 9/4: In town for a brief visit from its current home in the "Where Are They Now?" file, it's Urban Dance Squad.★ 9/5: Wayne Kramer, whose brawling garage guitar made the MC5's sound.★ 9/6: Weston; Bluetip.★ *25 Third Ave., at St. Marks Pl. (529-6924).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 9/3: Big Rude Jake.★ 9/4: "Liquid Sky Music/Asphodel Records night." D.J. Wally; D.J. Swingset; Soul Slinger.★ 9/5: Silver Apples; Spectrum; Bowery Electric.★ 9/6: Unwound; Cold Cold Hearts.★ *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. 9/3: A Don Piper Situation; Bettie Serveert; Ida; Smoking Popes.★ 9/5: Poole; Lotion; Candy Butchers.★ 9/6: Jim White; Reservoir.★ *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 9/3: G. Love & Special Sauce; Mansun; Save Ferris; Travis.★ 9/4: Superchunk; Ladybug Transistor; Butterglory.★ 9/5: Skeleton Key; Man or Astroman?; Verbena; Swinging Neckbreakers.★ 9/6: Juliana Hatfield; Tanya Donnelly; Hurricane #1.★ *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 9/2: William Parker, downtown jazz's hardest-working—and most inspiring—bass player. 9/3: Cornershop (see box, page 196).★ 9/4: Dandy Warhols; Verbow; Polara; High Llamas; Richard Davies; Syrup.★ 9/5: Dambuilders; Madder Rose; Old 97's; Cinnamon.★ 9/6: Low; Spinanes; Ida.★ 9/7: Hasidic New Wave provides live musical accompaniment to the film *Days of Awe*. 9/8: Soul Slinger. *74 Leonard St. (219-3055).*

Luna Lounge—Free rock and roadside-motel charm on the Lower East Side. 9/4: Future Bible Heroes; 44.★ 9/5: Mooney Suzuki.★ 9/6: Thin Lizard Dawn; Lotion; Jenifer Convertible.★ *171 Ludlow St. (260-2323).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues Jam. 9/3: Jimmy Vivino-Catherine Russell Band.★ 9/4: Harmonica maestro Sugar Blue.★ 9/5: The Bill Perry Blues Band.★ 9/6: The Tommy Castro Band.★ 9/10: Chris Cain. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 9/3: Tender Idols; Alchemy.★ 9/4: Bim Skala Bim; the Gaza Strippers. 9/5: Dandy Warhols; Polara.★ 9/6: Rockats, with Robert Gordon; King Kerosene.★ *1039 Washington St., Hoboken, N.J. (201-798-4064).*

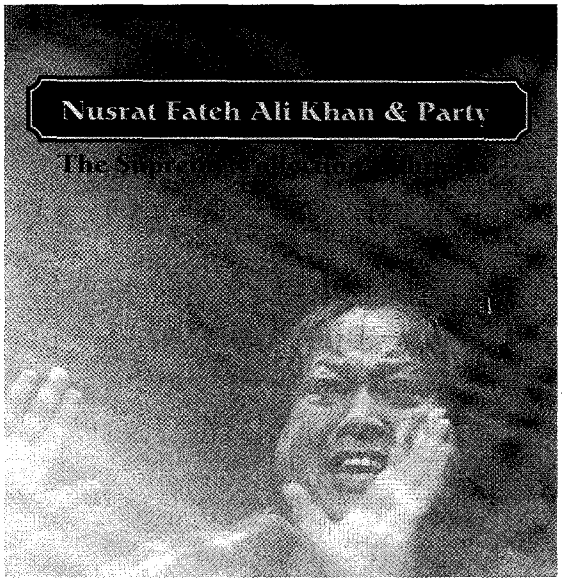
Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 9/2: Kevin Salem. 9/3: The Wannadies; Treble Charger; Hum; Fly; Charlie Chesterman; Mark Geary.★ 9/4: Chicago's premier jump-blues outfit, Mighty Blue Kings—who conduct themselves with all the dapper swagger that their title implies; Tuscadero; Starry Eyes.★ 9/5: Freaky Casio-keyboard-playing Swede Dr. Kosmos; Papas Fritas; the Legendary Jim Ruiz.★ 9/6: The Delgados; the Inbreds; Jale; You Am I; Reid Paley; Takako Minekawa.★ 9/7: Plague Monkeys. 9/8: Great Big Sea. 9/9: Grand Mal. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 9/5: Robert Gordon; Reach Around Rodeo Clowns.★ 9/6: Belmont Playboys.★ *375 Third Ave., at 27th St. (683-6500).*

Sidewalk Cafe—During the CMJ Music Fest, this tiny and unassuming East Village café is home to some of the biggest fallen stars of the past two decades—and some surprisingly heavy-duty up-and-comers. 9/4: Dream Syndicate frontman Steve Wynn; Spin Doctor Chris Barron; Duran

Photograph by Joe Dilworth.

Legacy Nusrat Fateh Ali Khan, who died of a heart attack on August 16, left behind a body of work disproportionately large for his 48-year life, though not for his 350-pound frame. A *qawwal* (a singer of Sufi devotional music, *qawwali*) like his father, Khan released dozens of albums, usually backed by his traditional seven-man "party," sometimes collaborating with Westerners like Peter Gabriel, Eddie Vedder, and Massive Attack. Seeing Khan live was always an unforgettable experience; by the time he reached his finale song, "Mustt Mustt," at Radio City Music Hall last fall, the entire house was on its feet, dancing and shouting in ecstasy. (Unfortunately, security was such that Khan's devotees couldn't engage in their usual form of adulation—running on stage to shower the singer with money.) Ten days after his death and by sheer coincidence, his U.S. record label released *The Supreme Collection Volume 1,* a two-disc set of studio recordings made in 1988. While hearing Khan's stunning improvisations on CD can't match the experience of a live performance, *Supreme* and other albums are now, sadly, the closest we can get.


Nusrat Fateh Ali Khan & Party
The Supreme Collection Volume 1

Duran bassist John Taylor; John Easdale, late of Dramarama.★ 9/5: Amy Rigby; Brenda Kahn; Patti Rothberg; Heather Eastman.★ 9/6: Hamell on Trial; Roger Manning; John S. Hall; Matt Keating; Carmaig de Forest.★ *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 9/3: A hip-hop blowout of epic proportions: Goodie Mob; the Jungle Brothers; Psycho Realm (featuring Cypress Hill's adenoidal frontman, B-Real); Diamond D; Channel Live.★ 9/4: "Basement Bhangra," where Subcontinental B-boys breakdance to insanely infectious East-meets-West dance music.★ 9/5: Roy Ayers; Guru; Sandra St. Victor; Donald Byrd.★ 9/6: Brazilian Independence Day party. Katende; Star Samba.★ 9/8: Eddie Palmieri. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 9/3: Unwound; Blonde Redhead; Delta 72; Hovercraft; the Gelcaps.★ 9/4: Drag City records presents a fourteen-act all-star revue, featuring almost every one of their fine acts, including (but not limited to) Palace, Dirty Three, Gastr del Sol, Edith Frost, the Red Krayola, Royal Trux, and painfully unhip comedian Neil Hamberger.★ 9/5: Bettie Serveert; Future Bible Heroes; Madder Rose; Babybird; Ugly Beauty; Edith Frost.★ 9/6: Chavez; Stereophonics; Juno.★ 9/10: Steel Pulse. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 9/4: Mark Lanegan; Damian Jurado; Earth; Elevator to Hell; Murder City Devils.★ 9/5: Mary Lou Lord; Elliott Smith; Pastels; Modest Mouse; Danielle Howle.★ 9/6: Beth Orton; Love Spit Love.★ *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. 9/3: Quicksand.★ 9/4: Don Walser; Haynes Boys; the Nields.★ 9/5: Baby Bird; Subcircus.★ 9/6: Ninja Tune Records hosts its ongoing "Stealth Tour," with the label's biggest, most mind-boggling acts. Coldcut; Kid Koala; D.J. Food.★ *161 Hudson St. (966-5244).*

Windows on the World—Every Wednesday, "Strato-Lounge" turns the "Greatest Bar on Earth" into a full-on cocktail-nation freakfest. 9/5: In what may be the most exciting show of the CMJ festival, the Dust Brothers (they of Beck, the Beastie Boys, and Hanson production fame) play guest D.J. and host loungey West Coasters Sukia—one of the few bands signed to the Brothers' own label, Nickelbag.★ *1 World Trade Center, 107th floor (524-7000).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. 9/2: Nick Levinovsky Big Band. 9/3: Rick Margitza. 9/4–9/6: Benny Green Trio. 9/7: Magali Souriau. 9/9–9/10: Randy Brecker, with the Rosenthal Trio. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 9/2–9/7: The supreme, smooth-toned guitarist Kenny Burrell and his "Jazz Heritage All-Stars"; Terence Blanchard Quintet. *131 W. 3rd St. (475-8592).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 9/2–9/7: Art Farmer Sextet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. 9/4: Myron Walden Trio. 9/5–9/6: Jean-Michel Pilc. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 9/2–9/14: Tommy Flanagan Trio. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show, Caroline's hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 9/2: Joan Jaffe. 9/3: T. K. Kirkland. 9/4–9/7: The ever-hilarious, prank-loving Dave Attell. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 9/2–9/7: Greg Giraldo; Al Lubel; Dave Attell; Jim David; Tom Cotter. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 9/1–9/7: Matt Burke; Lenny Varnedoe; Quentin Heggs. 9/8–9/14: Richie Byrne; Jerry Diner; Jim Norton. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. 9/5–9/6: Greg Vacarello; Paul Mercurio; Tony Woods; Jeff Ross. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 9/5–9/6: Joe Mulligan; Susie Essman; Zach Galifianakis; Gregg Rogelle; Elon Gold. Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Peter Mintun plays Tues.–Sat. 9:30 P.M.–1:30 A.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. *9/2–9/13: Bring In 'Da Noise, Bring In 'Da Funk* star Ann Duquesnay. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Every Friday night, John Malino and the Swing Society revive that old Times Square vibe. No cover; $12 minimum. *234 W. 44th St. (221-8444).*

Bars

C3 Lounge—Tucked behind the Washington Square Hotel's CIII Restaurant, the neighborhood's finest (perhaps only) hotel bar is so discreetly located that it doesn't actually have street access. The resulting insular vibe is definitely not the rollicking cell-phone-jockey scene you've come to expect from midtown competitors like the Paramount's Whiskey Bar. *103 Waverly Pl. (254-1200).*

Jet Lounge—Models, debs, and wannabes frequent this cavelike, mirror-encrusted menagerie of snakeskin-covered tables, zebra-patterned bar stools, and crocodile sofas. A nonthreatening velvet-rope guard, dance-enthusiast crowd, and budget-friendly drinks all contribute to a bona fide Miami vibe. *286 Spring St. (675-2277).*

the mix

Elizabeth Gilbert . . . Bernard Malamud

Radio Highlights

Symphony Hall—June LeBell hosts. Weeknights at 8. WQXR, 96.3 FM.

New York and Company—9/2: Designers Peter Sampton and Peter Marcuse on the architecture of low-income housing; Lan Cao on her novel *Monkey Bridge;* Joel Millman on his book *The Other Americans;* Kerwin Fischer on how to have *Green Places in Small Spaces.* 9/3: Housing commissioner Ruben Franco and two tenant-association presidents discuss public housing; Francisco Goldman on his novel *The Ordinary Seamen;* Mark Kurlansky on *Cod;* Mary Walton talks about *Car.* 9/4: Residents and Community Service Society director Brent Sharman discuss housing projects that work; Carolyn Ferrell and her story collection *Don't Erase Me;* Larry Fink and Bert Sugar on *Boxing; New Yorker* cartoonist Roz Chast on being *Childproof.* 9/5: Kathryn Edin on single mothers *Making Ends Meet;* Kate Atkinson on her novel *Human Croquet;* Isabella Rossellini gives us *Some of Me.* 9/8: Leonard Maltin with his *1998 Music and Video Guide;* movie composers Leonard Rosenman and Robert Hurwitz on their new film-music series; Alfred Palca on his blacklisted career; Richard Firstman and Jamie Talan on *The Death of the Innocents.* 9/9: Jonathon Coleman on *Long Way to Go;* Aryeh Lev Stollman on *The Far Euphrates;* Barbara Fishkin on *Muddy Cup;* Michael Uys and Lexy Lovell on their documentary of those who "hit the road" in the thirties; 9/10: Grammarian Dr. Alan Cooper on the trouble with English; Edmund White on *The Farewell Symphony;* celebrated sitarist Vilayat Khan. Weekdays, noon to 2 P.M. on WNYC, 820 AM. Leonard Lopate hosts.

Casper Citron—9/6 at 10 P.M.: Psychiatrist Dr. Joanne DiFede speaks about post-traumatic disorders among plane-crash victims and World Trade Center bombing survivors, etc.; *Time* magazine reporter Christine Gorman updates us on Lyme disease; Roger Rosenblatt talks about student protest of Vietnam in his book *Coming Apart: A Memoir of the Harvard Wars of 1969.* WOR, 710 AM.

The Written Word

Maya Angelou—9/2 at 7:30 P.M.: Best-selling author of *I Know Why the Caged Bird Sings* and *The Heart of a Woman* will sign copies of her book *Even the Stars Look Lonesome,* a collection of personal experiences. Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Charles Frazier—9/2 at 7 P.M.: Reading from his debut effort, *Cold Mountain,* an account of one man's voyage home from the front at the end of the Civil War. Barnes & Noble, 1972 Broadway, at 66th St. (595-6895).

Michael Moore—9/3 at 7:30 P.M.: This gifted and courageous writer-filmmaker takes on soulless corporations, spineless politicians, and a host of other natural enemies of America's working people as he discusses his irreverent best-seller *Downsize This! Random Threats From an Unarmed American.* Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Stuart Woods—9/4 at 6 P.M.: An evening celebrating mayhem and intrigue awaits you at this reading and signing by the best-selling author of *Dead in the Water.* Borders Books & Music, NE Plaza, World Trade Center (839-8037).

Elizabeth Gilbert—9/4 at 7:30 P.M.: The writer-at-large for GQ magazine reads from her new short-story collection, *Pilgrims.* Barnes & Noble, 675 Sixth Ave., at 22nd St. (727-1227).

Douglas Goetsch, Shelley Stenhouse, & Tony Gloeggler—9/7 at 7 P.M.: An early-September reading of poetry and fiction. Cornelia Street Cafe, 29 Cornelia St., Greenwich Village (989-9318).

Paula Martinac—9/8 at 7 P.M.: Listen to the award-winning writer as she reads from her new novel *Chicken: Or Love, Sex, and Other Terrors.* A Different Light, 151 W. 19th St. (989-4850).

Edmund White—9/8 at 7 P.M.: Will read from his latest work *The Farewell Symphony.* Three Lives & Company, 154 W. 10th St. (741-2069).

Michal Ronnen Safdie—9/9 at 6 P.M.: Join the author of *The Western Wall* for a book-signing, with a slide show and a talk about Judaism's holiest site. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3271).

Sebastian Junger—9/9 at 7 P.M.: Best-selling author of *The Perfect Storm* and *Men's Journal* contributing editor reads at the KGB Bar, 85 E. 4th St. (505-3360).

Jacqueline Park—9/9 at 6:30 P.M.: The author reads from her debut novel *The Secret Book of Grazia Dei Rossi,* a romance set in the Italian Renaissance. Rizzoli Bookstore, SoHo, 454 West Broadway (674-1616).

E. Lynn Harris—9/10 at 1 P.M.: Beloved best-selling author of *If This World Were Mine* reads from his new novel. Borders Books & Music, NE Plaza, World Trade Center (839-8037).

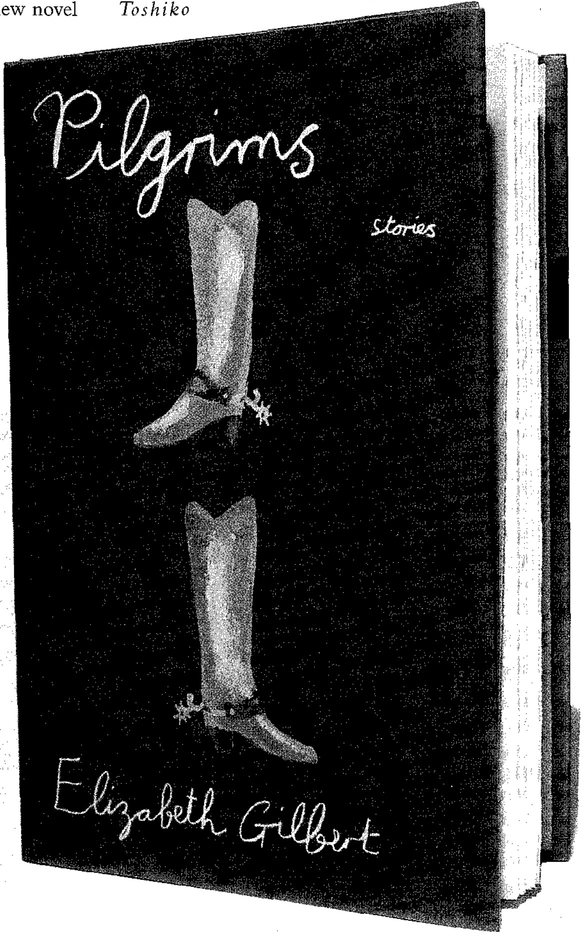
A Lifetime in the Making—9/10 at 8 P.M.: Melanie Thernstrom reads from *Halfway Heaven,* Toi Derricotte reads from *The Black Notebooks,* and Susan Thames reads from *I'll Be Home Late Tonight.* The National Arts Club, 15 Gramercy Park South at 20th St. (475-3424); jacket required.

Carol Shields—9/10 at 7:30 P.M.: Pulitzer Prize–winning author of *The Stone Diaries,* will read from and sign copies of her eagerly awaited new novel, *Larry's Party.* Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Lectures and Panels

American Ceramics and the Japanese Tradition—9/4 at 6 P.M.: Meet artist Toshiko Takaezu at the first of three scheduled events in collaboration with the American Craft Museum and in conjunction with its exhibition *The Art of Toshiko*

Happening **Elizabeth Gilbert, a familiar name from magazine journalism—*Spin, GQ*—is about to make a place for herself among fiction writers. (Some would argue that, having won the 1996 *Paris Review* New Discovery Prize, she has already done so.) *Pilgrims,* her sprightly collection of stories about modern-day headstrong Americans, has just been published by Houghton Mifflin ($22); she reads from it at Barnes & Noble on September 4. (See listings.)**



Photographs: left, Marion Ettlinger; right, Wayne Simpson.

Takaezu. American Craft Museum, 40 W. 53rd St. (956-3535).

Michael Walzer—9/9 at 7:30 P.M.: Princeton professor discusses group differences and pluralism in his current book *On Toleration.* Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Edward Sullivan—9/10 at 6 P.M.: The NYU professor lectures on *Nahum Zenil and the Politics of the Body* in conjunction with an exhibition of the Mexican artist's work at the Grey Art Gallery. Followed by a conversation with the artist. 100 Washington Square East, room 300 (998-3650).

The Poetry Center Writing Program—9/10 at 7 P.M.: Meet the faculty and learn about the wide range of workshops and tutorials offered at the 92nd Street Y, 1395 Lexington Ave. (415-5760).

Tours

The Fifth Avenue You Never Knew—9/6 and 9/7 at noon: Discover how this famous street evolved into a boulevard for the rich. Stops include the Payne Whitney and Henry Clay Frick mansions. Call for reservations and meeting place (465-3331); $12.

Hispanic East Harlem—9/6 at 1 P.M.: In celebration of Hispanic Heritage Month, look at the rich and diverse history of this neighborhood. Meet at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $9.

Chinatown—9/6 at 1 P.M.: A holiday walking tour exploring the largest "Chinatown" in the Western Hemisphere. Meet at the SW corner of Canal and Lafayette Sts. (439-1090); $9.

Gramercy Park and Union Square—9/6 at 1 P.M.: Revisit the tumult of Union Square, once home to both fashionable theater and socialist rallies, then stroll on to the refined streets of the exclusive enclave that surrounds New York's only private park. Meet at the George Washington statue on the 14th St. side of Union Square (439-1090); $9.

Exhibitions

A Community Oasis: Sixty Years in the Conservatory Garden—Through 11/16: Through photographs and Garden memorabilia, this exhibition celebrates the beauty of this botanical treasure and its importance to the surrounding communities. It is on view at the Charles A. Dana Discovery Center, located in Central Park at 110th St. near Fifth Ave. (860-1370); free.

"A Long Look at Fifth Avenue"—Through 9/8: The result of the Municipal Art Society's "Fifth Avenue Design Competition," in which ten architectural firms and individuals were asked to submit their comprehensive design schemes for the celebrated thoroughfare in the next millennium. The Municipal Art Society, 457 Madison Ave., at 51st St. (935-3960); free.

"21st Century Streetscape": *The Doris and Alan Freedman Gallery*—Through 9/12: This exhibition will feature the city's proposal to consolidate street furniture in New York City with an emphasis on urban-design implications. Timed to coincide with the request for proposals issued by the mayor's office for the new street-furniture franchise, the exhibition is intended to provide New Yorkers with a framework for understanding the changes that are slated to take place on the streets of their city. The Municipal Art Society, 457 Madison Ave., at 51st St. (935-3960); free.

Columbus Circle: Five Proposals for the Coliseum—Through 9/9: The public is invited to view the five proposals for Columbus Circle's most coveted site, submitted to the Metropolitan Transit Authority by some of the city's top developers. MAS, 457 Madison Ave., at 51st St. (935-3960); free.

Online

Virtual Unreality—Among the plethora of sites that promote movies, this one stands out as both intriguing and quite a bit of fun. It loosely follows the plot of *The Game,* by asking users to fill out a registration form that contains questions from a psychiatric evaluation. It then draws you into a network of customized games designed to suit your specific personality type, all the while querying you for more information about things like your relationship with your father. As in the film, you're never quite sure how much of what you're experiencing is real, and how much is a corporate mind game. *www.the-game.com*

Going Postal—Some of the more violent and gory games on the Web can be found at the Running With Scissors site, which also contains (as a bonus) a history of people who have gone berserk in the workplace and killed large numbers of co-workers and bystanders. *www.runningwithscissors.com*

Pest Control—The University of Rhode Island's Tick Research Laboratory has posted some genuinely useful information about a particularly scary insect. For example, it's not only the danger of Lyme Disease you should be aware of; there's also Babesiosis and Erlichiosis. Also available is information about prevention and public-health resources that can help if you've been bitten, as well as links to other Web pages with relevant data. *www.uri.edu/artsci/zool/ticklab*

Country Tchotchkes—Think of this as a shopping mall full of high-end speciality shops, where you can buy everything from rustic furnishings and gourmet supplies to antique toys and gardening tools. Even if these things interest you, however, be prepared to endure repetitious (indeed, promiscuous) use of the words *charming* and *enchanting.* *www.widerview.com*

Hot Wheels—This, yet another interactive database that promises to find you the cheapest available car rentals, stands out because its interface is easier to use than most and its records seem to have more comprehensive information than most. Cool extra: A section on where (and how) to rent specialty cars, such as convertibles and foreign models. *www.bnm.com/rcar.htm*

Club Med—You'll find plenty of useful news and information here, but the most compelling reason to browse is the MedBot, a search engine that specializes in locating medical resources on the Web. Also, look for the whimsical and offbeat features, such as diaries kept by students at Stanford Medical School. *www-med.stanford.edu/MedSchool/MedWorld*

Foodies Take Note—Gourmet World is a gathering place for culinary mavens. The highlights are a series of recipes contributed by world-famous chefs and not published anyplace else, and cogent reviews of just about every cookbook you've ever heard of. *www.gourmetworld.com*

Site for Savers—In this archive of several hundred screen savers, compatible for Windows, Macintosh, and a variety of other platforms, you will find a program to paint your screen with graphics that suit almost any interest, from Manhattan's skyline to the African savannah to images of classic art or burning buildings. And they're all free. *www.bonanzas.com/ssavers*

Post-Cold War Blues—Browse here for detailed information on why we shouldn't be sleeping too soundly in the wake of the Cold War—like the fact that there is now more weapons-grade plutonium in the hands of people who operate civilian power plants than there is in all of the world's nuclear arsenals. Worth a look. *www.nci.org/nci*

Handicapped Access—This company manufactures tools that make it easier for those with disabilities to use computers, ranging from special hardware to applications that adapt the display and output for particular needs. The software libraries include programs to generate large screen images for the visually impaired, or to allow for slower response times so that someone who has difficulty manipulating a mouse can take a few extra seconds to double-click. *www.rjcooper.com*

The Fourth Estate—For thoughtful analysis of what's wrong (and what's right) with today's media coverage, consult the *American Journalism Review.* In addition to links to about a zillion other publishing sites, the AJR NewsLink carries on a continuing dialogue about topics like civic journalism (betcha didn't know there was any such thing) and whether the news boom on the Web is coming to an end. *www.newslink.org*

Wine Enthusiast's 1997 Outstanding Restaurant
Sundays Live Gospel Brunch
Merlot Bar & Grill RAW BAR
Enjoy a complimentary
Merlot Wine Flight after 8pm with dinner
Our 600 bottle wine list features over 80 Merlots
www.iridiumjazz.com
48 West 63rd St. • 212-363-7568
[opposite Lincoln Center • Upstairs from Iridium]

CAFFE Bondí Ristorante
7 WEST 20TH STREET NEW YORK, NY 10011 212 691.8136

VILLA MOSCONI
"Top 10 Moderate Priced Restaurants in NYC"
—Marcellino's 1996
• Homemade Northern Italian Specialties
• Four Season Garden for Weddings & Parties
Lunch • Dinner • Take Out • Since 1976 • Closed Sunday
69 MacDougal St. Tel: 673-0390/473-9804

Da Rosina
Ristorante Italiano
Homemade Pasta Our Specialty
Prix Fixe Dinner $19.96
342 W.46th St.(Bet 8th-9th Ave) • (212) 977-7373

THE CIGAR ROOM at TRUMPETS
Restaurant & Bar
Exquisite Cigars, Fine Cuisine, Premium Spirits
Grand Hyatt New York • 850-5999

PIG 'N' WHISTLE IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

Ecco! The Italian Saloon
SERVING FINE ITALIAN FOOD FOR 14 YEARS
212-227-7074
124 Chambers St. (Bet. Church & W. Broadway)

café
BOTANICA
160 Central Park South, New York, NY
(212) 484-5120

LA PRIMAVERA
"NORTHERN ITALIAN CUISINE" ZAGAT-"95"
PRIX-FIXE LUNCH $17.95 - Dinner $28.95
50% DISCOUNT PARKING - 6pm-till midnight
234 W. 48th. St. (Bway.&8th.Ave.) 586-2797

"Healthy marriaged vegetarian and traditional cuisine." - Bob Lape, Crains Magazine ★★
August Moon
CUISINE OF CHINA
145 West 58th St. (6/7th) 581-2288

DIVA
RESTAURANT
BAR
341 West Broadway • SoHo • 941.9024

Dish of Salt
Classic Cantonese cuisine
133 West 47th Street New York City
Reservations: 921-4242

Torre di Pisa
RISTORANTE TOSCANO
Milano since 1959
19 West 44th St. NYC. 398.4400

Rossini's
NORTHERN ITALIAN CUISINE
Music Nightly
Saturday Evening Opera Night
108 East 38th Street
(Between Park & Lexington)
212-683-0135

"...one of the three best seafood restaurants in America..."
John Mariani
The Sea Grill
Rockefeller Plaza, Lower Concourse, 332-7610

Secret Shareware—Not all shareware is wonderful. Indeed, some of it doesn't even work. This archive brings together the best shareware programs in each category, with reviews and explanations about what makes particular programs especially good. *www.clicked.com/shareware*

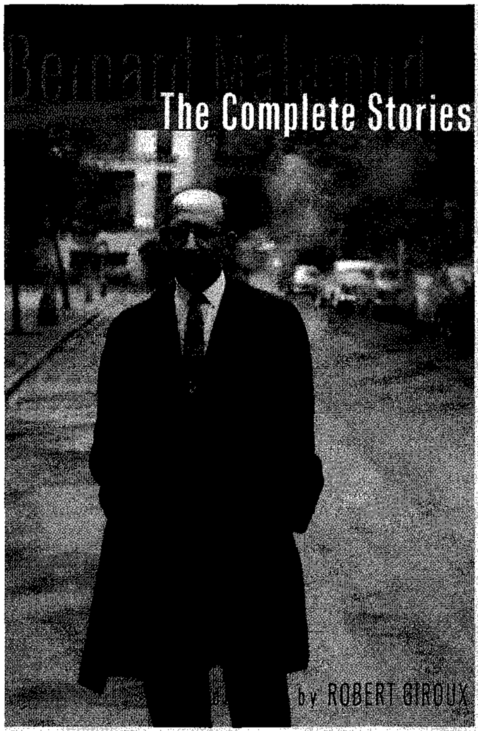
Sports

Horse-racing at Belmont Park—9/5; first post at 1 P.M.: Today is the kickoff for a fall-racing schedule that runs until October 19. Races are held Wednesdays through Sundays. *Take the LIRR or the Cross Island Parkway to exit 6D. Parking fields and admission gates open at 11 A.M.; Grandstand admission is $2; clubhouse admission, $4. For more information, call Belmont Park at 516-488-6000.*

Century Tour—9/7; 6 A.M.: Choose one of four routes that lead through the five-borough area; rides vary in length from 40 to 100 miles. Cyclists are allowed to pedal at their own pace and change their pick on race day, if necessary. *Routes start at Central Park (102nd St. and Fifth Ave.), rain or shine. Entry fee is $35; $40 day of race. Call Transportation Alternatives, at 629-8080, for more information.*

Baseball—9/4–7: Yankees vs. Baltimore Orioles at 7:35 P.M. (MSG Network), 7:35 P.M. (MSG), 4:05 P.M. (MSG), and 1:35 P.M. (Fox), Yankee Stadium; 9/1–3: Mets vs. Toronto Blue Jays at 1:40 P.M., 7:40 P.M. and 7:40 P.M., Shea Stadium (Sportschannel); 9/5–7: Mets vs. Chicago Cubs (away) at 3:20 P.M. (Sportschannel), 4:05 P.M. (Sportschannel) and 2:20 P.M. (Channel 9).

Football—9/7: Jets vs. Buffalo Bills at 1 P.M., Meadowlands (Channel 4); 9/14: Jets vs. New England Patriots (away) at 8 P.M., (TNT); 6/16–18: Yankees vs. Mets at 7:35 P.M., 7:35 P.M. and 1:05 P.M., Yankee Stadium (MSG Network).



In Print
The Natural

The scene is from *The Assistant*, Bernard Malamud's 1957 novel: Helen Bober, a grocer's daughter, tells Frank Alpine, solemn admirer of the grocer's daughter, that she is reading *The Idiot*. "What's it about?" Frank asks. Helen tells him it's a novel. "I'd rather read the truth," he says. "It is the truth," she says. When I encountered that unremarkable passage, I was 16. Indefatigably crude, I, like Frank, had responded only to history and biography. Literature—*make-believe*—I resisted. I did not believe in Daisy Buchanan or Lady Brett Ashley (although I had met their Doppelgängers in life); I believed only that Fitzgerald and Hemingway did. Unlike my English teachers, Malamud clearly understood my aversion to fiction, and also unlike my English teachers, he was in a position to do something about it. He wrote about Swedish-American Lutherans by way of Connecticut—my people—although he called them Russian-American Jews and gave Brooklyn as their address. Malamud's power was such that I was suddenly in on the universal secret. Victorian orphans, suicidal adulteresses, libertine aristocrats, even murderers became, by the act of literature, my people. Before returning to the authors I'd previously shunned, I read all of Malamud. Some of his later novels (*A New Life, Dubin's Lives*) were disappointments: Man's fate was reduced to man's midlife crisis. But then there were—there are, for the first time in one volume, published this month by Farrar, Straus and Giroux—his short stories. *The Complete Stories* shows the form and the author at their best. There are plenty of doorstop novels in which the characters' desperation, like their authors' reputations, feels unearned; Malamud's egg candlers, tailors, shoemakers earn their sorrow (which is usually inseparable from their nobility), and our compassion, within a few keystrokes. One mourns even for the discards of his stories, for example the bridal candidates proffered by a matchmaker. Examining their photographs with distaste, the prospective groom, a rabbinical student, concludes that they are "all starved behind bright smiles. . . . Life, despite their frantic yoohooings, had passed them by." Robert Giroux, Malamud's longtime editor, assembled and lovingly introduces *The Complete Stories*, which arrives eleven years after the author's death. If you never needed to be converted to literature, Malamud may merely enrich, rather than transform, your life. In the end, though, there is no discernible difference.

LINDA HALL

kids

Piracy...Pediatrics...Puppetry

Ground Rules:
● = free
● = now or never (one-shot deal or final week)

Children's Events

Hook, Line, and Sinker—Bamboo rods and biscuit-dough bait are on loan, giving every child between 6 and 12 an end-of-summer chance to compete for the distinction of catching the longest, the biggest, the most fish . . . or some dozen other fishing accolades in the Fleet Bank Fishing Derby. Kids need to register in advance to fish in one-and-a-half-hour sessions; meanwhile, a fishy afternoon of looking at the creatures through microscopes, learning how to fish, listening to live music, and taking part in art activities is planned. Those who bring T-shirts can print fish shapes on them. 9/6, 9/7, 10 A.M.–4 P.M., **CHARLES A. DANA DISCOVERY CENTER,** Central Park at 110th St. near Fifth Ave. (call 860-1370 to register in advance).●●

Keep the Doctor Away—Droves of orchards are secreted in the historic Hudson Valley, with fruit—several varieties of apples and raspberries—ready now for picking. Find a gift for the new homeroom teacher (with or without worm), or make your own fruit salad. Through 10/31, **MONTGOMERY PLACE ORCHARD** (call 914-758-6338 for details).

Time Travel—Modernity is mixed in liberally with Ye Olde at the "20th Annual New York Renaissance Faire," where kids can play Myst and King's Quest on CD-ROMS or meet Mattel's medieval Barbie. Ogling the improvised chain-mail attire, along with consuming Renaissance-inspired junk food and shouting sixteenth-century encouragement at the Mud Pit Show, is part of the fun. Through 9/14, **STERLING FOREST,** Tuxedo, N.Y. (914-351-5171). Tickets are $15, $13 seniors, $6 children 3–12.

Ahoy Matey!—Trap doors, giant puppets, and smoke machines are just a few of the items invading a playground near you in *Pirates,* the latest street-theater production from **THEATER FOR THE NEW CITY.** 9/6, 2 P.M. at the Central Park Bandshell. 9/7, 2 P.M. at Sara Delano Roosevelt Park, at Second Ave. and Houston St. 9/13, 2 P.M. at Tompkins Square Park, at E. 7th St. and Ave. A. 9/14, 2 P.M. at Washington Square Park. (For additional info., call the theater at 254-1109.)●

Gravitational Pull—At the new Science Playground at the **NEW YORK HALL OF SCIENCE,** kids 6 and older who may have grown weary of the local swings and slides can jump (all together now) on a giant seesaw or make a water tornado in what amounts to an enormous physics lab, navigate streams of water, negotiate a 3-D spiderweb, and make waves (30-foot metal ones). Don't worry, adults: High-school explainers are on-site to answer questions. 47-01 111th St., Flushing Meadows Corona Park (718-699-0005). Admission is $6, $4 children and seniors.

***The Lost World* Deconstructed**—"The Lost World: The Life and Death of Dinosaurs," a show that incorporates (made-up) dinosaurs from the movie and astounding new (real) fossil finds, is on view at the **AMERICAN MUSEUM OF NATURAL HISTORY** through 9/30. While you're there, visit the seals and penguins on the four-story screen in the new IMAX film *Survival Island,* shown daily at 11, 1, 3, and 5, and on Fri. and Sat. at 6 and 7:30, as a double feature with the star-studded *Cosmic Voyage.* For IMAX info, call 769-5034. Admission is $12, $8.50 students and seniors, $6.50 children ages 2 to 12; includes museum admission. Central Park West at 79th St. (769-5100).

Puff the Magic Dragon—The lovable dragon hits the stage in singer-puppeteer Susan Delery Whedon's hand- and rod-puppet musical, playing through 11/30. **PAPAGENO PUPPET THEATER,** 462 Columbus Ave., at 82nd St.; $4. Call for times and reservations (874-3297).

Three Wishes—Director Nicolas Coppola presents a marionette adaptation of *Aladdin and the Wonderful Lamp* accompanied by Khachaturian's *Gayane* ballet, flying carpets, and a "live" genie. Saturdays through 12/20, Sundays through 9/28 and 11/23–12/21, performances at 12:30 and 2:30 P.M. **THE PUPPETWORKS, INC.,** 338 Sixth Ave., at 4th St., Brooklyn; $5 children, $7 adults. Reservations required (718-965-3391).

Airwaves—David Gonzalez and Florence Barrau host a freewheeling call-in radio program for the 8-to-12-year-old set that's a mix of discussion, kids' commentaries, reviews, and "New York factoids," with frequent adult guests. The program airs Sundays from 6 to 8 P.M. on **WNYC FM** 93.9.●

Tabla—The Music Festival of India—includes Rhythm 'n' Raga with storytelling, music, and dance demonstrations for all ages. 9/7, 1–4 P.M. **ASIA SOCIETY,** 725 Park Ave., at East 70th St.; $5, free to children under 12 (288-6400).●

To Their Health—Hear the Rappin' Fireman give fire-prevention and safety tips at the Children's Health Fund's first annual "Healthy Village" celebration. Families are invited to fill out a scavenger-hunt-type form as they visit booths, scooping up free giveaways—some of them edible—and information on subjects running the pediatric-health-care gamut from asthma to dentistry to lead poisoning to nutrition. 9/6, 11 A.M.–4 P.M. **CENTRAL PARK GREAT HILL,** Central Park West at 106th St. (535-9400).●●

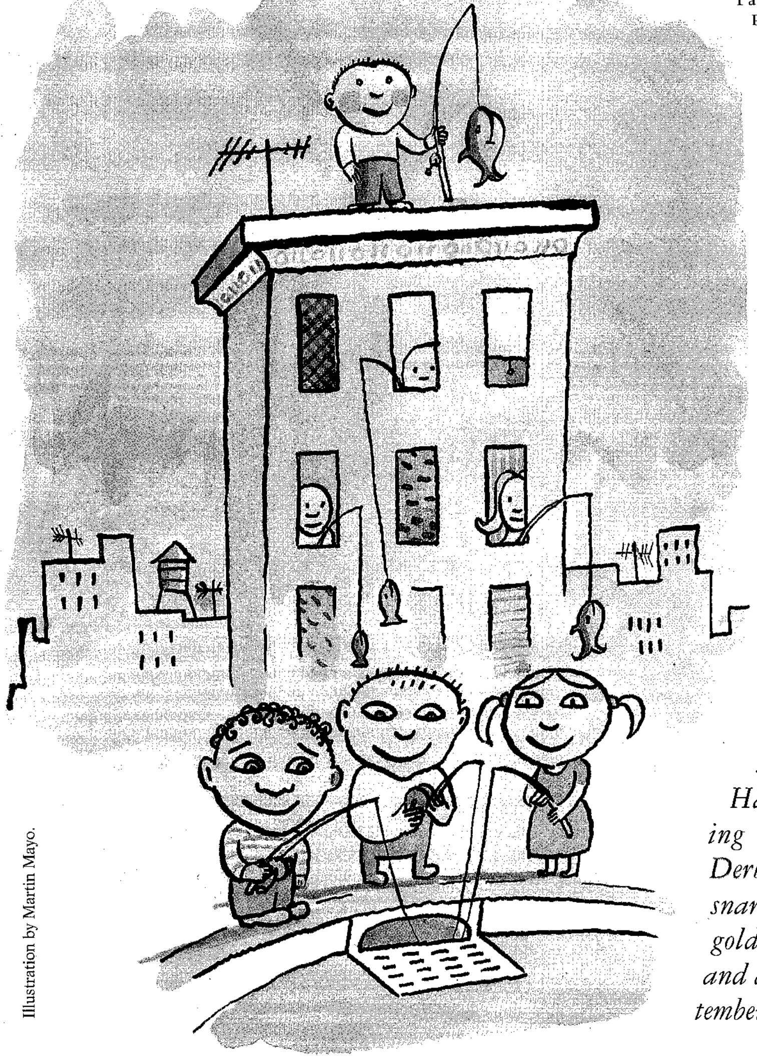


Illustration by Martin Mayo.

Happening
Ready, Go Fish!

Fifty-thousand-odd fish are swimming idly in Central Park's Harlem Meer, oblivious to the upcoming siege in the first annual Fishing Derby. Anglers (6 to 12 years old) who snare a large-mouth bass, a catfish, or a golden shiner might also hook a prize—and a reason to brag back at school. September 6 and 7; see listings for details.

cue

Barbara Ensor
Kids

Patricia Falvo
Sports
Movies

Matthew Fenton
Online

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Jennifer Senior
Theater

Ethan Smith
Nightlife

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT • 131 W. 3RD ST. NYC • 475-8592

SWINGING & LYRICAL DOUBLE FEATURE
PLUS

KENNY BURRELL & THE JAZZ HERITAGE ALL-STARS
TERENCE BLANCHARD QUINTET
TUE SEP 2 - SUN SEP 7 AT 9PM & 11:30PM
DINNER SERVED NIGHTLY 7PM 'TIL 1AM • FRI/SAT 'TIL 2AM
SEP 9 - 14 ELVIN JONES 70TH BIRTHDAY BASH WITH SPECIAL GUESTS
FEATURING: WYNTON MARSALIS SEP 9 & 10
SEP 16 - 21 JAMES MOODY QT + JOHN SCOFIELD QNT
SUNDAY BRUNCH $14.50 INCLUDES MUSIC • DRINK • BRUNCH

FUMIKO HOSODA WELCOMES YOU!

"Dining at Shinbashi is spending an evening in Japan"

Shinbashi
JAPANESE RESTAURANT
280 Park Avenue on 48th Street,
(between Park and Madison), N.Y.C.
Reservations: 212-661-3915

ALSO VISIT Shinbashi-an
JAPANESE RESTAURANT
141 East 48th St., (between Lexington & Third)
New York City • Reservations: 752-0505

Simply PASTA
A Nice Place to Mangia
120 W 41st Street
212 391 0805

Trattoria Bella Donna bar-grill
Catering & Private Parties
18 East 23rd St (Madison/B'Way) • 505-5678

L'Absinthe
BRASSERIE - RESTAURANT
"REMARKABLY GOOD AND AUTHENTIC"
Zagat 1997
OPEN 7 DAYS
LUNCH - DINNER - BRUNCH
227 East 67th Street
794 - 4950

in concert

Hats Off to Enrico Caruso...Brand-New Dance

Classical Music

Wednesday, September 3

Tribute to Enrico Caruso—This celebration of the preeminent twentieth-century Italian tenor includes a performance by his son, Riccardo. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $22–$50.*

Thursday, September 4

Bargemusic—Paige Hoffman, piano, Mark Peskanov, violin, and Toby Hoffman, violin and viola, perform works by Beethoven, Chopin, Liszt-Paganini, and Sarasate. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 6:30; $23.*

Friday, September 5

Francis Heilbut, Pianist—Performs Beethoven's "Moonlight Sonata" and Mozart, Schumann, and Chopin. *Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2; free.*

Sunday, September 7

Brahms on Broadway—A duo piano recital of works by the Viennese classicist by Arianna Goldina and Remy Loumbrozo. *Trinity Church, 74 Trinity Pl., at Broadway (602-0873), at 1 P.M.; free.*

Makiko Hirata, Piano—Performs Beethoven's "Moonlight Sonata" and Ravel's "Miroirs." *Hotel Wales, 1295 Madison Ave. at 44th St. (876-6000), at 6 and 8; free.*

Bargemusic—See 9/4, at 4.

Preview
The Tell-Tale Tanaka

Avant-garde Japanese dancer Min Tanaka—best known for nightmarish butoh choreography in the eighties—collaborates with Susan Sontag on a dance-and-spoken-word project based on Edgar Allan Poe stories, the second piece by Tanaka of his highly unusual 40-work, 40-year contract with P.S. 122. September 3–7.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Monday, September 8

Immanuel Davis, Flute—Performs Bach, Damase, Kenman, and Souriou. *Mansfield Hotel, 12 W. 44th St. (944-6050), at 8; free.*

Dance

Forever Tango—The Argentine form interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Brand-new Dance—Contemporary choreographers from Paul Hunter to Cydney Wilkes premiere works. *Dixon Place, 258 Bowery (219-3088); call for schedule; $5.*

Min Tanaka—Choreography inspired by stories by Edgar Allan Poe, with a libretto by Susan Sontag. *P.S. 122, 150 First Ave. (477-5288); $15.*

Photograph by Charles Steiner.

GREAT

Entertaining Ideas

IMAGINATIVE CATERING & PARTY DESIGN

When it has to be right

195 Hudson Street, New York, NY • **212-334-5200**

Vincenzo & Maria Lamanna's

ISLE of CAPRI

Family Owned For 41 Years

Northern and Southern Italian Cuisine

Grotto Downstairs for Private Parties

Enclosed Sidewalk Cafe

1028 Third Avenue at 61st Street

One Block North of Bloomingdale's

(212) 758-1902 (212) 223-9430

Brasserie

Les Halles®

Les Halles is "the bistro of our dreams"
NY Magazine

"It's all very Left Bank..."
TimeOut

411 Park Av. S. @ 29 Street (212) 679-4111

non-stop service
noon to midnight
open 7 days

AMERICAN BEEF FRENCH STYLE

Washington	Miami	Atlanta
202-347-6848	305-461-1099	404-584-9900

Club EXPO

RENOVATED THEATRE PROVIDES IDEAL BACKDROP FOR ALL AFFAIRS...

Black Tie to Blue Jeans,
EXPO
can host every event with Elegant Style or Funky Charm.

BOOK YOUR HOLIDAY EVENT NOW!

High Quality DJs, A Polished Staff and Versatile Event Planner can make any affair into a Production For the Stage.

EXPO • 124 WEST 43rd ST.
NYC • 212.819.0377

ERIC SILVEY ENTERTAINMENT

EVENT PRODUCTION & COORDINATION BY
RECOGNIZED INDUSTRY LEADER & INNOVATOR

- SITE SELECTION
- CATERING
- ENTERTAINMENT
- DECOR
- PHOTOGRAPHY

22 YEARS EXPERIENCE
3000 SUCCESSFUL EVENTS
212.486.9517

Make Your Next Event A Huge Success At

Puttanesca

859 Ninth Avenue • New York City
212-581-4177

Special Events • Weddings
Corporate Events

Accommodating 15-150

Please contact Scott Weston at 212-838-0779

All the magic and excitement of Rio de Janeiro can be found in just one place

S.O.B.'s
204 Varick St.@ Houston St. NYC
212-243-4940
E-mail: sobs@sobs.com

A perfect venue for a Manhattan wedding.

(without the 5th Avenue price tag.)

Packages include limo service, bridal suite, breakfast in bed, 5-hour reception and more, all for just $125 per person.

To speak to a wedding consultant or receive a free brochure call
(212) 906-3124.

HOTEL
INTER·CONTINENTAL
NEW YORK
111 East 48th Street

TAR BAR

Welcoming you to our home for the holidays...

Specializing in corporate & private parties for up to 250 guests.

"Sexy elegance, an excellent place for a hip event"_Agenda Magazine

Contact Vincent
(212) 570-5704

TAR BAR • 1412 First Ave (Btwn 74th & 75th)
Visit us at www.tarbar.com

HACKERS

HITTERS & HOOPS
123 W 18th St. NYC

NYC's Best Interactive Entertainment Center
&
Sports Bar

If You're A Party Planner...
PARTY PLANNER'S PARTY
You're Invited!

For information call:
Jeffrey Saporta
212-929-7482

AN AFFAIR TO REMEMBER...
22nd Street & Fifth Avenue
"A great space with great food & dancing too."
50-1000 guests. • Affordable
Event Planners & Caterers Welcome
212-229-2000

GREAT PAR

DEZERLAND

NEW YORK'S BEST PARTY PLACE

270 Eleventh Ave., NYC

7 Unique Party Concepts for 50 to 1,500

- Game Complex/Arcade
- Bumper Cars & Batting Cages
- Starlight Casino Ballroom
- Drive-in Movie Theatre
- Karaoke Sing-Along
- 1950's Classic Car Museum

The Perfect Location for

Bar/Bat Mitzvahs • Sweet Sixteens
Birthday Parties • Fundraisers
Children's Parties • Anniversaries

CALL US: (212) 564-4590

THE ONLY COMPLETELY PRIVATE CATERING FACILITY FEATURING ONLY ONE PARTY AT A TIME.

- Two huge 30- foot waterfalls
- Indoor-outdoor cocktail hours
- Dramatic laser lights for dancing
- French white-glove chafing dish cooking tableside
- Enclosed valet parking on premises
- Parties for 50 to 300 people

Riviera

2780 Stillwell Ave., Brooklyn
conveniently located one block from Belt Parkway
Website: www.RivieraCaterers.com
For further info., call
718-372-3031 • 718-372-3043 (fax)

A CHEF'S TABLE

Unique Gourmet Food & Floral Design

212-427-1089

Turn Your Event Into A Sophisticated Frenzy!
with
ROY GERSON MUSIC

Roy Gerson Music, Inc.
250 West 57th Street, Suite 2315, NYC 10017-2315
Phone: (212) 957-9110 * Fax: (212) 977-4633

EAST SIDE BILLIARD CLUB

5,000 sq ft Upscale Space
All Sports Via Sattellite
Full Bar & Catering 10-250

JOIN OUR CLIENT LIST:

CITICORP
MERRILL LYNCH
MOUNT SINAI
PLAYBOY
LIZ CALAIBORNE
MORGAN STANLEY
SONY CORP.
UBS

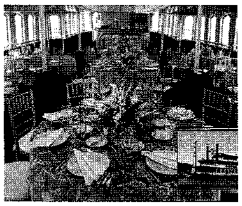
212-831-POOL
163 E 86th St. (Bet Lex & 3rd)

Queen of Hearts

600 Passenger Showboat.

End of Summer & Fall Foliage
Cruises for parties of 20 and up.
Fully heated and climate controlled.

Ideal for Holiday Parties



212 427.2818

CHARLOTTE'S

"Parties that dreams are made of"

212-732-7939
NY • NJ • CT

Gaslight

Antique & Unique in the West Village!

From Frivolous to Formal,
our Victorian lounge
will make every event unforgettable.

Call now for information on parties for 20-200.

212.479.7306

Bowlmor Lanes

Manhattan's largest bowling center with 2 full bars & 42 lanes. Great for parties and corporate events. Private floor available.

Call 212-255-8188

Delia's

Some Of Our Parties

- Donna Karan
- American Express
- JP Morgan
- Oprah Winfrey
- MTV
- CS First Boston
- Dean Witter
- Sotheby's
- Claudia Schiffer
- Tiffany
- Lehman Brothers
- Rolling Stone
- Grey Advertising
- Guess Jeans
- Elite Models
- Robert Marx
- Atlantic Records
- Davis Polk
- John Galliano
- Robert F Kennedy Jr
- Merrill Lynch
- Princess Elizabeth of Yugoslavia
- Morgan Stanley

Private Parties • Restaurant • Dancing • Garden

197 East Third Street
NYC 10009

(212) 254-9184
Contact Delia

CORPORATE AFFAIRS

Charters • Luxurious Dinners

VIP Yacht Cruises, Inc.

The Skyline, The Statue Of Liberty, A Great Meal & Dancing - Who Could Ask For More?

Sailing From NY, NJ, CT, Bklyn, Queens, LI & Westchester

VIP YACHT CRUISES, Inc.
212-524-9454

GREAT PARTIES

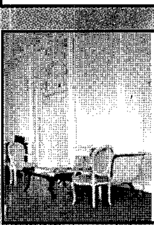
Event Space Like This Comes Along Once In A Blue Moon

Parties - Dances - Weddings
Exhibits - Cabaret - Benefits

Historic Art Deco Space
Contemporary Continental Cuisine
Theatrical Staging
On-line Connectivity
for Exhibitions

Events for 10 to 1,000

THE SUPPER CLUB
240 West 47 Street, New York
Call the Catering Department
(212) 921-1940



Just across the East River, magical views, Chef Rossi's innovative cuisine and turn-of-the-century charm awaits you at the

METROPOLITAN BUILDING.
212-463-0872 or **718-784-3716**
corporate events • weddings • holiday parties

516-767-4201
Parties Promotions
Events T-Shirts
Gifts

Caricatures by Marian Oken

PLANNING A PARTY?

7 private dining rooms, 6 to 80 people. Spacious & relaxing cocktail lounge. Facilities for Weddings and Corporate Parties to 250

Authentic Hunan Cuisine & other regional Chinese dishes.

朝 **JIMMY SUNG'S** 王
RESTAURANT

PARK FREE for 4 HOURS (after 5 pm)
219 EAST 44TH ST. (Bet. 2nd & 3rd Aves.)
RES: 212 682-5678

Prestige Yacht Charters
Planning Unique Events
Aboard Luxury Yachts
CORPORATE/PRIVATE • ALL OCCASIONS

CALL 7 DAYS:
212-717-0300•914-968-3220

DEMI
RESTAURANT

Charming Madison Ave. Brownstone with fireplaces and outdoor terraces.
Perfect for Rehersal Dinners.
Showers & All Private Parties 10-50p.
212-534-3475

GREAT PARTIES HAPPEN AT

artepasta

The perfect place for groups of 20-200
Day And Evening Events For Any Occasion

Please contact Scott Weston at 212-838-0779

106 West 73rd Street (off of Columbus)
212-501-7014

Unique Spaces

in a landmark midtown location.
Full catering and events planning.

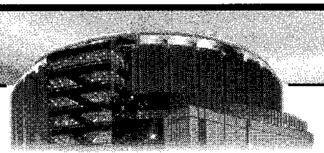
Weddings with a Difference

Would you like your wedding and reception in one beautiful location? Consider calling us.

New York's most beautiful landmark church has large and small entertaining spaces, in-house caterers, and advisers and planners for all your hospitality needs.

Call Linda Flynn at 212-378-0254

ST. BARTHOLOMEW'S CHURCH
PARK AVENUE AT 51ST STREET



MADISON SQUARE GARDEN
The World's Most Famous Arena™

For Your Next Event
THINK MSG

THE ARENA • THE THEATER
THE CLUB • THE EXPO CENTER
Meetings • Conferences • Graduations
Catering • Conventions • Expos
Play on the Knicks Court • Skate on Rangers Ice
(212) 465-6080

NEED GREAT MUSIC/ENT.?
Get into the groove with...

TOTAL ENTERTAINMENT

DJ's • MC's • Dancers • Video Screens
Themed Ent. • Corporate Parties
Special Events • And More!

Partial Client List:
NBA • Coca-Cola • CBS News

800-783-9335
WWW.TOTALENTERTAINMENT.COM

ZARELA
CATERING

Make-Your-Own-Taco Parties & other fiestas catered in your home or office.
For information call:
Marissa E. Sanchez, Catering Director
212-644-6740

LANDMARK ON THE PARK
160 Central Park West
"One of the most elegant yet affordable locations in New York."
Masterpieces by Tiffany, St. Gaudens, Bolton & Steinway.
Weddings, Receptions, Parties, Sit-down Dinners, Special Events...
212-595-8410

GREAT PARTIES

A SPECIAL CLASSIFIED DISPLAY SECTION APPEARING IN THE HOLIDAY ENTERTAINIG SPECIAL ISSUE

To place your order or to advertise in **GREAT PARTIES**, call Alex Singerman at **212-545-3682** or fax **212-779-2449**.

ISSUE DATE: 10/27
ON SALE: 10/20
DEADLINE: 10/3

Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **212-675-6224**

Prominent Caricaturist—Energize Your Event. Best Rates! Jay Alders: **201-281-0014**

Caricatures—Will make your party great! Available for all parties. **718-768-7407**

Herman—"Party Artist Par Excellence" & unique portraits via mail. **914-357-3318**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

Victoria's Classics Back This Fall—Accepting holiday reservations. **212-501-3555**

Let Allen Put A Smile On Your Face!—Caricatures By Comedian. **718-643-6411**

ENTERTAINMENT

Always Entertaining **212-255-9540**
Elegant Entertainment For Corp & Priv Events. Fabulous Performers & Costumes.

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
1-800-673-3354

Master Magician—"Top Rate"--NY Times Amazing Fun for All Events! **718-885-3038**

CASINO PARTIES—Fortune Tellers, Trivia Contests, Magicians. **212-781-1440**

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
BACHELOR-DUOS, BACHELORETTES!
212-988-8484 • 516-795-2400 • 718-693-9441

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 935-9577**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

$24 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

• SOMETHING SPECIAL •
Unique Entertainment•FamousNameActs
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**600+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time! **LIFE O' THE PARTY** **800-966-7456**

MURDERS—400+ Lookalikes, Magic, Music, Mentalism, Comedy, Casinos, Roasts, Full Event-Planning. All Ages. **Naomi's World Of Ent.: 800-304-4911**

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

MIRTHFUL MURDER Scripts adapted to your group. 13 yrs of crime-of-life plays. NY's most wanted professional killer co. Interactive hi jinks, low $$s. **212-563-5572**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

GORGEOUS STRIPPERS **914-669-8254**
You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
Hot Sexy **GIRLS** • Gorgeous **GUYS**
212-391-2480 • 516-485-6600 • 718-352-9423

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

advancedentertainment.com—virtual reality, morph, music video, casino, sports, crnv'l, rice & more. Free ctlg. **800-223-6060**

ENTERTAINMENT/ INTERACTIVE

Joust, Video Games, Rockwall—Slides, Laser Tag, Bouncers, Casinos, Catering & More! **NY Party Works** **1-800 4NY-FUNN**

ENTERTAINMENT/MUSIC

HOT SAMBA • COOL BOSSA NOVA
Great Brazilian music! Jazz also avail.
SABOR BRASIL **212 865-4787**

LISA GOODMAN ENSEMBLES Est. 1978. Fine Classical, Jazz, Contemporary, Swing. Helpful & Creative. **212-489-1641**

Pianist/Singer Jonathan Segal—Jazzy Gershwin, B'way, More... **212-222-3169**

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. **718-875-9824**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Encore Music—All Music Styles. Finest Weddings & Parties. **800-891-MUSIC**

!!!SAMBA & CALYPSO!!!
Hot Brazilian Music & Dancers. Bossa/ Salsa/Soloists/Trios+larger. **718-965-1765**

Affordable Party Music—DJs from $350. 15 Years Experience. **212-662-4921**

Flute & Guitar Duo - Fine classical music
Call Kathy: **718-643-4608 / fax: 718-643-6429**
E-mail: mcd-bian@worldnet.att.net

SOUNDS PERFECT
The Finest Live Music In All Styles.
Ensembles Of All Sizes. **212-691-5044**

Park Swing Orchestra—Masterful Musicians Playing All Styles. **212-229-1642**

CHARLOTTE RUSSE MUSIC
•Jazz•Rock•Classical•Motown•Klezmer
•Ballroom **(212) 582-5694 / (516) 374-5422**

Karaoke & DJ Parties—From NY City to the Hamptons. Call David: **718-631-1024**

MIX 'N MATCH MUSIC TRIOS
Gershwin to Mozart for Your Event.
718-278-5331

MARK SONDER MUSIC, INC.
Celebrating Our 12th Year!
800-MSM-MUSIC

A Touch Of Class DJs—Corp. Parties, Weddings, Bar/Bat Mitzvahs. **718-966-0255**

GIFT BASKETS

Quintessential Basket—Custom designs. Elegance, Service & Quality. **929-4896**

Baskets Galore At The Purple Door—A gift no one ever returns. **212-627-4076**

Gift Baskets R Us! Specialty Theme Balloons & Baskets: B'day, Baby, H'ween, Xmas... We ship nationwide. **908-273-8236**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Lundy's Lobsterbake
Complete catering in any location.
Call Michael at: **718-743-0022**

Baby J's Gourmet—Intimate dinners a deux and parties up to 100p. **212-452-0735**

Judy Does Dinner—And lunch too! Exceptional fare, reasonable rates. **995-5350**

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

SAFFRON 59 CATERING **212-253-1343**
Vietnamese • Indonesian
Thai • Malaysian
..."Asian food that's finger-licking good."
—NY Times, '94

PARTY CONSULTANT

I Will Arrange—Your Party/Meeting/ Event. A pleasure for you! Dorrie: **734-3638**

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS** **212-772-1177**

The Party Pro —Total service. The best for less! Call Mr. J: **212-255-7735**

PARTY RENTAL

Pinballs • Juke Boxes • Video Games Pool Tables • Casino Equip • Popcorn Cotton Candy. Sales & Rentals. **935-9577**

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

Brunch Anytime—The "No Work" Way To Cater Your Party. **516-432-1354**

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure - **(212) 227-7755**

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: **645-2729** - Andy or Kirsten

PARTY SPACE

MICKEY MANTLE'S
The nation's #1 sports-themed restaurant offers an exciting atmosphere for parties up to 300. Audio/video system, museum quality memorabilia, private party room.
BAR MITZVAHS – OUR SPECIALTY!
Many options to fit your budget.
Call Larry Tart at 212-688-7777

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

S.O.B.'s—Where the world parties! We are party experts, for 20-400. **212-243-4940**

DEZERLAND
NEW YORK'S BEST PARTY PLACE
The Perfect Location for
Corporate Holiday Parties
for 50 to 1,500 guests
We can create an event to fit every budget!
Starlight Casino Ballroom
Fun City Gameroom/Arcade
Drive In Movie Theatre
270 Eleventh Ave., NYC (212) 564-4590

Lovely Informal Weddings/Parties In Private Greenwich Vill Townhse/Garden
Max 70. Excellent Caterers.
Some Fall Dates Avail! **212-741-0567**

Continued on next page.

GREAT PARTIES
SPECIAL CLASSIFIED DISPLAY SECTION
APPEARING IN THE HOLIDAY ENTERTAINING SECTION
issue date: 10/27 • on sale: 10/20 • deadline: 10/3
To place your order or to advertise in this issue 212•779•7500 or fax 212•779•2449

Continued from previous page.

PARTY SPACE

THE SUPPER CLUB Corporate/Social Weddings. Midtown Loc. From 20-1,000. Swing In Art Deco Elegance. **212-921-1940**

Park Avenue Country Club - 685-3636—Dynamic 10,000 sq ft party space. 25-650.

"Arguably the most publicized restaurant of the decade."—The Observer
B BAR & GRILL, aka Bowery Bar & Grill. Spacious restaurant, beautiful garden/patio. Avail 4 priv parties 30-800pp **475-2220**

Newly Renovated Loft
Lower 5th Ave. **212-620-0622**

Soho Loft - Mercer Street—
Parties, Meetings, Events...
2,000 sq ft. Call Henry: **212-966-0880**

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." **212-595-8410**

Antique,Unique!—W.Vlg.20 Fr drs, open-air lnge,mahog bar,tin ceils,20-200. **479-7306**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

PULSE NIGHTCLUB
Elegant midtown locale (E. 54 btw 2 & 3). Corp & private parties (75-400). **688-5577**

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

SOHO ART GALLERY
Skylite, 25' Ceilings. Kitchen, Music. 25-200p. Pvt/corp. **212-334-3387**

WWW.PRINCESTREETCLUB.COM #1 location in Soho for 20-120 guests. Visit our Website or call: **212-353-0707**

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

Eclectic Chelsea Photo Studio/Gallery Empire State View. Huge State-of-the-Art Kitchen. 25-250p. Pvt/Corp. **212-741-0688**

Unique Space—CT club on Gold Coast. 20-300 people. Call for info: **203-227-2122**

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

Velvet—Elegant East Village Bar/Lounge. 25-200 people. Call Andrea: **212-989-4289**

WEDDINGS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

Boats and Yachts

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Best Deal Boat Parties—Gala Yachts in NY Harbor. Great cuisine. $57.50 pp. Established 1972. **212-307-0985**

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS, 2-49 guests, from NY or NJ. **201-966-1684** Our 14th Year.

M/Y Lady Windridge—NY's most elegant charter yacht. Corp. and private events, up to 500 guests. 5-star cuisine. Full A/C. Meticulously maintained. **212-247-3333**

"Cloud Nine" - Simply The Best—Private luxury yacht charters. **212-248-3800**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

WORLD YACHT
NEW YORK
Elegant Dining Afloat
Start with world-class dining.
Stir in a generous serving of music.
Add a splash of romance.
Sprinkle liberally with city lights.
Our charters serve 50 to 400.
• Custom catering • Kosher catering
• Storybook weddings
• A fleet of five • From a pier near you
• Ample parking right on our pier
Pier 81, W. 41st St. at the Hudson River
212 630 8800

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

CORP & PVT PARTIES & WEDDINGS
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W. 43rd St.
Leisure Yacht Charters (212) 594-9555

Private Sail with Someone Special—51' yacht, 2 crew, champagne, shrimp, roses. $422 & up. **212-873-7558** Grps: $372 & up.

New Orleans Theme Party $42-$65pp. NY's Only Real Paddlewheeler, **Belle Anne Marie!** 60-144 guests. **201-514-1829**

Catamaran Silk Private harbor sails. Luxury, stability, fun! $400-up. 6 people. Lunch/dinner extra. Reserve: **201-420-6870**

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

FOR THE MOST ELEGANT, DISTINGUISHED "SPECIAL EVENTS AFLOAT"
on New York's Rivers and in All Nearby Areas,
we offer the finest fully-crewed luxury yachts for charter for
PRIVATE PARTIES and other BUSINESS and SOCIAL EVENTS
of any type, any duration, any size - from 2 to several hundred guests,
expertly catered to suit your precise requirements and your budget.
PROMPT PERSONAL SERVICE, IMMEDIATE ALL-INCLUSIVE PRICE QUOTATIONS
CHELSEA PIERS YACHT CHARTER SERVICES (212) 645-6626

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

TOWN & COUNTRY ads are $43.50 per line (flat rate).
TRAVEL ads are $43.50 per line for 1X.
SERVICES & SALES ads are $61.25 per line for 1X.
ENTERTAINING ads are $60.50 per line for 1X.
ASSORTMENTS ads are $58.00 per line (flat rate).
STRICTLY PERSONALS ads are $37.00 per line (flat rate).
HEALTH & FITNESS ads are $61.25 per line for 1X.
INTERIORS & EXTERIORS ads are $60.75 per line for 1X.
NEW YORK KIDS ads are $43.50 per line for 1X.
INNS & LODGES ads are $49.25 per line for 1X.

Frequency and Display Rates Available

INSERTION ORDER

Name ______________________________

Street Address ______________________________

City ______________________ State ______________________ Zip ______________

Day Phone (for our records only) ______________________________

Payment: Check ________ M.O. ________ MasterCard ________ Visa ________ AmEx ________

Card Number ______________________ Exp. Date ______________

Signature ______________________________

AD COPY :

KID'S CORNER

"Crammed with all the stuff kids like."
New York Magazine 4/28/97

"The hottest trends for kids."
FN 2/3/97

"For fashion-conscious kids, ages 7-13."
New York Times 12/17/96

"The store that knows what kids want."
Eyewitness News 5/6/97

MARSHA D.D.

THE HOT SPOT FOR THE
COOLEST PRE-TEEN CLOTHES

1324 LEXINGTON AVE. @ 88TH
NEW YORK CITY
212-534-8700

123 MAIN STREET
WESTHAMPTON BEACH
516-288-7033

Pauline's Place

For Children's "Pizza-Chef"
Birthday Parties · Ages 6+
Midtown Location

Call:
212-922-0184
Fax:
212-922-9241

Pauline's Place
226 East 45th Street-New York,NY 10017
212-922-0184 Fax 212-922-9241

226 E. 45th St. NY, NY 10017

"we raise parties to an art"

Party art for kids

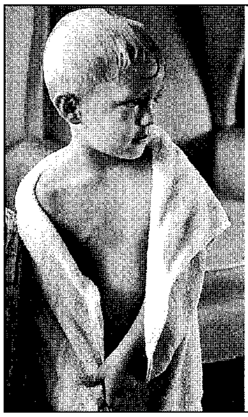
Personalized Children's Theme Parties
Unique Party Packages for Ages 1-12
Multi-skilled Costumed Entertainers
Shows/Puppetry/Animals/Zoos/Artists
Magic/Facepainting/Makeup/Music
Crafts/Prizes/Props/Favors/Decorations

914-368-3840

Puppetworks *presents*

Aladdin

338 6th Ave., Brooklyn • 718-965-3391



The Portrait Specialist
212.593.0933

Capture
Those
Special
Moments
Forever!

Black & White,
Hand-Tinting & Color

FIRST TIME ON VIDEO

KUKLA FRAN and OLLIE™

Beautiful Boxed Set of 5 Videos
Plus FREE Poster
$69.95
Plus $7.50 S&H

Premiere Collector's Edition
"That Perfect Gift"
1-800-309-2392
"THEY MAKE YOU RIDICULOUSLY HAPPY"—Washington Post

The Nanny Training Program

Everything you need to **hire** and **train** your in-home child care provider in one kit!
100% Satisfaction Guaranteed.

As seen in BusinessWeek.

Call toll free,
1-888-NANNY-AI (888-626-6921)

STEPS *on Broadway*

Young People at STEPS

Dance programs for ages 4–18.
Classes offered throughout the year.
For registration information, call
(212) 874-2410
2121 Broadway @ 74th St., NYC 10023

New York Kids

AFTER-SCHOOL PROGRAMS

City Lights Youth Theatre—Theatre classes for grades 2-12. Call: 212-262-0200

CHILD CARE

Mommy's Other Eyes
subsidiary of spectra

Nanny Surveillance
Your children are priceless.
When you can't watch them, we can!
Let our surveillance company bring you peace of mind.
212-439-8492 • 9-6PM

To advertise in the **NEW YORK KIDS** section, call Debbie Horowitz at: 212.545.3683

CHILDREN'S CLOTHING

MARSHA D.D.
The Hot Spot
For The Coolest Pre-Teen Clothes!
1324 Lexington Ave. NYC: 212-534-8700
123 Main St. Westhampton Bch: 516-288-7033

ENTERTAINMENT

Dumb-Dumb The Silly Clown—Magic, Face Painting, Balloons. **212-544-8153 x53**

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **212-473-3409**

COMEDY VENTRILOQ'ST
Appeared w/Seinfeld! All ages. **718-252-1876**

Madeleine, Award-Winning Magician!—And TV Clown! Ages 1-103! **212-475-7785**

HOLLYWOOD POP!
Priv/Corp • Circus • Magic • Dance Crafts • Mime • Carnival • Mystery • Rice Writing • Casino • Jugglers • Double Dare Lookalikes • Decor & More! **212-777-2238**

PROFESSOR PUTTER
"SCIENTIST-INVENTOR" MAGICIAN
MUSIC, MAGIC & FUN. **212-595-7023**

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

202 East 77th Street—Beautiful, large space. Includes small/large tables/chairs. Special weekday prices. **212-861-4330**

TO GET INFORMATION
OR TO ADVERTISE IN
NEW YORK MAGAZINE'S
NEW YORK KIDS
CALL DEBBIE HOROWITZ
AT: 212.545.3683 or
FAX: 212.779.2449

Weekend Getaways

Gansett Green Manor

EXCLUSIVE HIDEAWAY COTTAGES & APARTMENTS.

NEWLY RENOVATED STUDIOS, SUITES AND COTTAGES AT AMAGANSETT JITNEY STOP, ALL WITH KITCHENS, PRIVATE BATHS AND ENTRANCES. WALK TO OCEAN, TRANSPORTATION AND SHOPPING.

MC/VI/AX RATES: $150-$300

PETS WELCOME – PLEASE INQUIRE

516-267-3133

273 MAIN STREET

AMAGANSETT, NY 11930

http://www.peconic.net/gansettgreenmanor/

CLASSIC ROADSTER WEEKEND ADVENTURE!

CONNECTICUT'S BEST IN LODGING, DINING & TOURING – IN THE CARS YOU'VE ALWAYS DREAMED OF!

WEEKENDS NOW THRU OCT. '97 **860-738-3339**

CLASSIC ROADSTER WEEKENDS

The Inn At Mystic

...15 acre hillside landscaped grounds overlooking Mystic Harbor and Long Island Sound.

- Award-winning full-service restaurant.
- Luxury as well as family accommodations.

Packages are available. Please call **1-800-237-2415** or write P.O. Box 216, Mystic, CT 06355

Fire Island: Ocean Beach...
When You Want the Best!

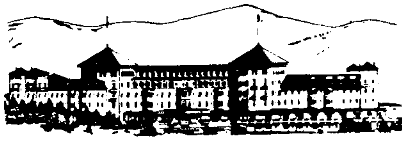
FOUR SEASONS LODGE

Bed & Breakfast + Afternoon Tea
Next To Our Fireplace.
September /October
Romantic Getaway Special Packages.

Open All Year • 516-583-8295

MAGICAL FUN TO CHERISH A LIFETIME

The Grand Resort in the Great Outdoors



Since 1902, delightfully combining elegant hospitality with outstanding recreational diversions for couples and active families alike.

The MOUNT WASHINGTON
HOTEL & RESORT
Route 302, Bretton Woods, NH 03575
800-258-0330 ~ 603-278-1000

Golf ~ Tennis ~ Pools ~ Riding Stables ~ Shops

Island Getaways

will appear in the

Island Travel Issue.

To place an ad, or for more info, please call Chris Lutkin at: **212.545.3673** or fax: **212.779.2449**

On Sale: 11/10 **Issue Date: 11/17** **Deadline: 10/21**

"Wind Rider"

Champagne Balloon Flights
Single And Group Flights
Flights Over Scenic Hunterdon County, NJ
Insured
John B. Feller • 908-735-8672

HOB KNOB INN
EDGARTOWN

MARTHA'S VINEYARD
16 LUXURIOUS ROOMS
KING BEDS • PRIVATE BATHS
FULL FARM BREAKFAST
FISHING BOAT • CLASSIC BICYCLES
COUNTRY HOUSE AMBIENCE
& SERVICE
FALL MID-WEEK SPECIALS
128 MAIN ST • EDGARTOWN MA
800 696-2723

Fashion Designer Leaves Rat Race....

PERI'S

to open Montauk's most exquisite new B&B. *Gourmet breakfasts, Jacuzzi, Masseuse,* Lush Interiors, Fireplace, Fall Fishing.

The Perfect Fall Getaway

516-668-1394

Gourmet Breakfasts • Jacuzzi • Masseuse • Moments From Beach • Golf • Tennis • Water Sports

---

Relaxation....
Renewal...Rejuvenation

Graerock

Rewarding You With
The Potential For Radiant
Health & Reduced Stress In Your Life.

P.O. Box 9 • 205 Cummins Hill Road
Milford, PA 18337 • 717-296-7273

MTA Metro-North Railroad One-Day Getaways To:

- Peekskill Ferry/West Point/Bear Mountain
- Historic Hyde Park
- Sleepy Hollow/Kykuit (Rockefeller Estate)
- Kittatinny River Adventure
- Woodbury Commons
- Cold Spring Crafts/Antiques

Individual and group packages available. For a detailed brochure call **(800) METRO-INFO;** fax **(212) 340-4037**/Promotions.

Metro-North Railroad
Going your way

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Seen in "The Wall St. Journal." Furn Apts. Licensed. All Credit Cards, 24 hours.
212-348-8100 Fax: **348-8362**
OXBRIDGE@aol.com

AS YOU LIKE IT
Select Furn Apts. Style/Location/Value.
212-695-3404 **800-277-0413**

HOME2—Great Furn Apts. D/W/M. Call Pat/Chiqui: **212-448-9223/800-203-7028**

ROOM

East Hampton Home—Roaring fireplace, autumn leaves, a hammock under the stars by Bay Beach. Rent lovely rm. Nonsmkrs. $625/mo. C. Day: **212-873-5945**

COUNTRY PROPERTY
For Sale

Upstate—C.1860 brick Col Rev 4BR, huge country kit, 3 marble FPs, new horse barn, 30 acs. $289K. **Cntry Prop: 518-677-8588**

Putney, VT—Spacious contemp, pvt loc, 5BR, 4bth, 2FP/pool/decks/2 studios w/ power/15 ac. $349K. I. Hornsby: **800-388-5454**

Ski Windham Trailside—For a family of serious skiers, this 5-BR, 3 1/2-bth w/direct access to trails has everything (also rental apt which pays RE taxes). Call Tom Sheridan: **518-734-4570 / 212-245-8606**

To get information or to advertise in
New York Magazine's
TOWN AND COUNTRY PROPERTIES,
please call Chris Lutkin at: **212.545.3673**
or fax: **212.779.2449**

VACATION PROPERTIES
For Sale

Finger Lakes Home On 1 Acre In Wine Country—240' level lake frontage. Fully furn, 5 BRs/3 bths, sep guest quarters. Perm dock w/boat hoist. $550,000. Principles only. **315-536-2549 eves best**

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes for pennies on $1. Delinquent Tax, Repos, REOs. Your area. Toll-free: **1-800-218-9000 Ext. H-4235** - for current listings.

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our elegant Colonial Inn on 27 scenic acs. Luxurious rms, some w/fplc/jacuzzi. Bkfst incl. Antiquing/swim/hike/fish. **860-542-5100**
www.blackberryriverinn.com

LONG ISLAND

HARBORSIDE RESORT MOTEL - MONTAUK
Scenic & quiet but near marina, golf, charter boats, horseback riding, restaurants. Tennis, pool, a/c rms & effic., cctv, phn, frig. Fishermen welcome. **516-668-2511**

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes.
Rates as one of the Top 10 in USA! 1-800-848-3369

NEW YORK

HAMPTONS - Colonial Shores Cottages & Marina. Waterfront cottages, suites & rooms. BBQ area. In-room phone. Free dockage. **516-728-0011**
www.webscope.com/hotels/colonial

MONTAUK
GREAT FALL GETAWAYS
FALL FESTIVAL, OCTOBER 11 & 12
For information, please call the
Montauk Chamber of Commerce 516-668-2428

Amagansett, Hamptons . . . GANSETT GREEN MANOR
Exclusive hideaway cottages & suites set on 2 acres of beautifully landscaped gardens enhanced by ponds, patios, picturesque vus; all w/kits, priv bths, entrances. Wlk ocean/trans/shops. Pet friendly. **516-267-3133**
http;//www.peconic.net/gansettgreenmanor/

A SEDUCTIVE RETREAT......On Golden Pond
Priv, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs & pvt decks. **Come Turn Off The Rest Of The World.** Lakehouse. Rhinebeck/90 mins NYC. **914-266-8093**

BED & BREAKFAST - EAST HAMPTON
Enjoy a peaceful getaway in our historic dairy farmhouse. One mile to ocean beach & village. Full country bkfst included. Please call for info: **516-324-0988**

SOUTHAMPTON VILLAGE LATCH INN
A Famous Country House Hotel. Antiques to modern duplexes, suites, balconies, decks...in Great Gatsby Mansions, on a 5-acre estate yet right in town, near beach. From Frommer's to Fodor's, the #1 choice in 50 inn books. Also, rent your own villas for weddings, shoots, corporate, private groups. **1-800-54-LATCH**

Spectacular Fall Foliage Getaway - 2 1/2 Hrs NYC
Fireplace suites, Deluxe Hotel, Gourmet Restaurant. Great Columbus Day pkgs. Wine tasting: 10/3. Beautiful mountain setting. Featured NY Times.
Scribner Hollow Lodge, Hunter, NY: 800-395-4683

HUFF HOUSE A New England-style inn, 2 hrs NYC, an undiscovered mountaintop resort. 80 mi view. Golf academy w/PGA instructor to the pros - Steve Eisenberg & exec golf course. Fly fishing. Heated pool, tennis, fine dining/wine cellar. Antiquing/sightseeing. 45 rooms all w/baths. Getaway pkgs. **800-358-5012**

AMAGANSETT.............OCEAN VISTA RESORT
Oceanfrnt. Studio effic. Indr pool, sauna, cctv, phones. AC/heat. Tennis/picnic area. Off-season rates: $70-$85/rm/day+tax sgl/dbl occ. Start 9/2. **516-267-3448**

MARYLAND

Get Away.
To St. Michaels, MD –
Shop. Dine. Sightsee. Take a dip in our Swimming Pool. Go Biking, Sailing, Antiquing, Golfing! Or just take a nap... in one of our spacious waterfront suites.
What are you waiting for?
St Michaels
HARBOUR INN
St. Michaels' Only Harborfront Hotel
1(800)459-3728
101 N. Harbor Rd., St. Michaels, MD 21663

THE ISLANDS

St. Maarten: Beach Villa 8/Day Pkgs w/Air All Year. From **$899-$1299** (daily/pp/dbl/quad). Private Villas And 5-Star Resort... Free Vacation Information -
St. Maarten Reservation Center: 800-480-8555 x300

CLASSIFIED INDEX

GREAT PARTIES........................203
ENTERTAINING........................206
BOATS and YACHTS........................207
KIDS' CORNER........................208
NEW YORK KIDS........................208
WEEKEND GETAWAYS........................209
TOWN and COUNTRY PROPERTIES........210
INNS and LODGES........................210
TRAVEL........................211
FUN NEW YORK........................211
NEW YORK OFFICE........................211
SPORTS GUIDE........................212
HEALTH and FITNESS........................212
PAMPER YOURSELF........................213
HOME EXPO........................216
INTERIORS and EXTERIORS........................216
SERVICES & SALES........................217
ASSORTMENTS........................220
STRICTLY PERSONALS........................221

Travel

FALL RENTALS

BRIDGEHAMPTON SUMMER/FALL
8 BRs, 6 bths, heated pool/tennis/b-ball/gym/hot tub. 3 1/2 acres. All amens. Avail daily/wkly rental. Bike to beach & towns. Mins train/Jitney. Michael: **212-861-4046**

Fall In East Hampton—Charming 2-rm cottage, 1/2 mi to beach/10 min to village. Sleeps 4, newly renov. **Special autumn rates! No min. stay req'd. 516-329-7123**

NW Catskills—Reno farmhouse. Gourmet kit and sunsets from the front porch. 4 BRs w/5th opt'l. I like our 220 acres and enjoy all the country offers. Patty: **607-832-4589 or http://avf.com**

Vieques: Carib Getaway—Fab furn 2 BRs, 2 bths, den, deck overlooking ocean, sleeps 6, TV, w/d, breezes, views. Good restaurants. Avail wk/month. **212-769-3185**

HEALTH SPAS

Rejuvenation Program—Pleasure path to youth and health. Catskills Euro home-spa. Lose lbs/stress/pain. **212-695-0780**

TRAVEL SERVICES

CATSKILL SHUTTLE - 800-607-2753
NYC to the Mts! Weekdays & Weekends! Cooperstown Special! Day Trips Too!

BED & BREAKFAST New York

As You Like It B&B—Affordable & Attractive Apts & Guestrms. **212-695-3404**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

800-835-8880 ABODE—2 immaculate, beaut furn studio apts w/24-hr doorman. Loc in Murray Hill/Pk Av area. 4 nite min. Other locations also avail. **212-472-2000**

Do You Have An Extra Bedroom?
Earn extra money! Become a bed & bkfst host to international students. Manhattan only. Call Lorraine: **212-629-7300**
CENTER FOR ENGLISH STUDIES

Cozy 1-BR Apt (French Country)
Near Lincoln Center. Avail on daily basis. 3/nite min. $110 per night. **310-442-5523**

Park Av/Midtown—Comfy, large studio. Nites, wknds. Doorman bldg. **212-683-1194**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

Manhattan B&B—$60-$90. Also private apartments. **800-747-0868; 212-977-3512**

To advertise in this section, please call Chris Lutkin at: **212.545.3673** today!

BED & BREAKFAST Florida

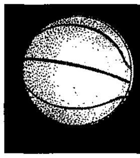
KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted 1 of 10 best B&B's in the USA. Evergreen rms. Elegant poolside guest wing. Every amenity. Comp Euro bkfst. Daily cocktail party. Beach club. Downtown walk to history/beauty/romance. Spec honeymoon rates! For broch/video, call: **800-253-3466 or E-mail: Frontdesk@currymansion.com Website: http://www.currymansion.com**

VILLA/CONDO/APTS Europe

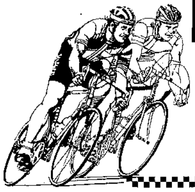
Providenciales, Turks & Caicos Islands, BWI—Oceanfront luxury villa. Private, panoramic vus. 3 BRs, 3 bths. World-class diving/snorkeling, etc. $2000-$3000/wk. Fax - Villa Mariposa: **011-32-2-526-9845**

FUN NEW YORK

SPORTS



SUMMER LEAGUE
718-778-5594



DELUXE SINGLES WEEKENDS
WANTED: A FEW GOOD MEN

Day Trips, Weekends And Longer Tours For Beginner Thru Advanced Cyclists. Support Van, Experienced Leaders. 18-Speed Rentals Available.
Brooks Country Cycling
212.874.5151

TO ADVERTISE IN
NEW YORK MAGAZINE'S
FUN NEW YORK
CALL DEBBIE HOROWITZ
AT: 212.545.3683 or FAX: 212.779.2449

The New York Office

ACCOUNTING SERVICES

Bookkeeping for the Busy Professional
Organize your records and receipts; file timely tax returns; avoid interest charges; balance checkbook. Call: **212-799-5907**

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

COMPUTER PUBLICATIONS

COMPUTER BOOK WORKS
20% Off Best-Sellers/New Releases/Section-of-the-Month! Over 5000 Titles! 25 Warren St. near WTC. **212-385-1616**

COMPUTER SERVICES

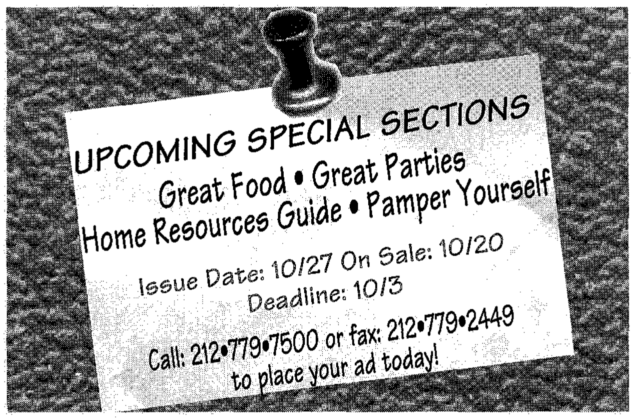
Networking For Less
Have our certified professionals network your office computers. Installation, maintenance & training.
OnSite Access: 212-496-6603

EXECUTIVE COACHING

The Most Successful People In Life demand feedback and professional coaching. If you're committed to transforming the future of your business **...it's time to hire a coach!**
Call Direct Impact, Inc. 201-825-0450

PROFESSIONAL ORGANIZER

GET ON TRACK! THE PERSONAL TOUCH! Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. **800-643-7225**



UPCOMING SPECIAL SECTIONS
Great Food • Great Parties
Home Resources Guide • Pamper Yourself
Issue Date: 10/27 On Sale: 10/20
Deadline: 10/3
Call: 212•779•7500 or fax: 212•779•2449
to place your ad today!

BUSINESS OPPORTUNITIES

EARN BIG DOLLARS!
American Paytel Corp.
PUBLIC TELEPHONE SPECIALISTS
EARN HIGH $$$$$$$$$ NEW & ESTABLISHED ROUTE SALES ABSENTEE BUSINESS
SALES•SERVICE•INSTALLATION
INDOOR & OUTDOOR INSTALLATION
STATE-OF-THE-ART EQUIPMENT
NYNEX LIAISON & CONSULTANTS
516-777-2200 • 1-888-857-8100
www.americanpaytel.com
OFFICES ON LONG ISLAND & NATIONWIDE

EQUIPMENT REPAIR

GOLDEN CARTRIDGE—Laser/inkjet toner cartridges for copiers/printers on sale. Low prices. Clark: **1-800-987-8843**

INTERNET SERVICES

Award-Winning Website Design—FCS Dynamics ....Call: **888-914-6639**

To advertise in *New York Magazine's* **NEW YORK OFFICE** section, call Debbie Horowitz at: **212.545.3683**

Sports Guide

PERSONAL TRAINER

A 1-To-1 Fitness Cert Trainer. We Bring The Gym To Your Home... Exercise & Nutrition. Get The Body U Want. **663-1887**

For Women Who Want Results
Certified Trainer - As Seen In Allure.
Call The Bodysmith Co. **212-249-1824**

Homebodies! Since 1985—NYC's Finest Personal Fitness Group. Call **212-586-7160.**

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-717-2677**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

Together We Can Do It!—Cert Personal Trainer. Home/Gym. V-Mail: **917-738-1741**

Want Results?—Cert Trainer. Diet Inst. Home/Gym. Keith: **800-362-9123 / 986-3100**

Looking For Male Or Female Personal Trainer—With clientele, to be part of a trainers' co-op and share expenses in the Village. Great opportunity for the right person. Please call: **212-957-9488**

To get information or to advertise in
New York Magazine's
SPORTS GUIDE,
call Mark Bristow at: **212.545.3661**
or fax: **212.779.2449**

TENNIS

TENNIS "LEGENDS"
AT CLUB ST. LUCIA
December 3-14
Coaching sessions with Nastase, Tanner, Leconte, and Okker; exhibition matches and prize tournament. $1,540 per person, including roundtrip air from New York to St. Lucia. (Clinic only: Dec. 9-14, $1,060 p.p.).
Call (212) 476-9465.

Health and Fitness

COSMETIC SURGERY

Say NO To Park Avenue Prices!
Laser Skin Resurfacing, Liposuction,
Rhinoplasty, Hair Transplant...
ABPS Certified Surgeon -
Kip's Bay Plastic Surgery & Skin Care:
212-545-1266

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, using latest large-volume Tumescent Technique. Felix Shiffman, MD. Free Consult. **246-2960**

COSMETIC SURGERY
FOR MEN
Free Consultation & 100% Financing
(Available If Qualified).
United Surgical Alliance
212-286-2222

DENTAL

Teeth Bleaching At Your Convenience
Dr. John Albano & Dr. Susan Chuback
will come to your home or office
to whiten your teeth. Fast. Safe.
Money-back guarantee. **212-988-3314**

Custom-Made Same-Day Dentures
or partial dentures for the confident dental patient who knows the value of time. Pain-free pledge of quality, AM impression to PM beautiful new smile & self-image.
New Image Dental Center
1648 E. 14th Street, Suite #5
Brooklyn, NY 11229. Call 800-495-4624.

Have White Teeth In 1 Visit—Bleaching, Fast Results. Safe. W. 57th. **212-355-6064**

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 20/20 & Today. App't/Info: **212-683-6505**

ELECTROLYSIS

·LASER ELECTROLYSIS·
Painless/No Needles. **Up West 724-5000**
Chelsea 645-9212 / Great Neck 516-773-MAXX

HEALTH & BEAUTY

ALLANA DAY SPA & SALON
Facials, Electrolysis, Waxing, Body Treatments, Massage, Mani/Pedicures. **980-0216**

HYPNOSIS

ENJOY SAFE, RAPID CHANGE
With Nancy Donenfeld, MA. Cert. 1972.
Vi/MC/Ins. 200 E. 61st St. **212-758-7575**

Hypnosis - Counseling Smoking, Anxiety, Personal Problems & Weight. Dr. Winter: 120 E. 36th, 1H. **212-252-0447**

INSURANCE

Long-Term Care Insurance
The Good News Is You May Never Need It!
The Bad News Is When You Need It –
It's Too Late To Get It!
Call Martin Louis at GE Capital Assurance:
1-800-762-9677

MASSAGE/THERAPEUTIC

Harvard Yoga Teacher & Masseuse—Positively Spiritual. W. 56th St. **974-9633**

PAMPERING SESSIONS
In Private Home. Bath, Massage,
Inner Cleansing. **212-868-7760**

Deep Tissue, Sports, Reflexology—Thai Massage. Upper West Side. **212-579-2452**

18 Yrs Exp. Lic./No Sex Calls—Stress/Strains. E 60s. 7 days. Jeanie: **212-750-8947**

Massages, Cleansings, Baths—With Nurses. Call After 4:30pm. **212-749-6442**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

Great Touch—Good Energy. E Midtown. Swedish, Deep Tissue. Paul: **917-699-3733**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. **212-447-6666 / 800-834-7286**

Intense Therapeutic Massage—Stress/Sports-Related. Lic'd. Joy: **212-696-0043**

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

NOEVIR
—Steam, Dry Sauna, Shiatsu,
Swedish Massage. **212-594-1602**

Stress Reduction—Meditation Therapy And Bodywork. **212-979-7024**

201-507-9977 Rutherford Colonic—Shiatsu. Stay Young, Feel Better.

Angel Touch Spa—Colonic Therapy. Sauna, Jacuzzi, Massage. **718-997-7772**

EMERALD SPA
Russian Sauna with Platza Treatment,
Steamroom/Dry Sauna/Pool/Whirlpool,
Massage/Scrub/Manicure/Pedicure...
For Men/Women. L.I.C. **718-433-1224**

Green Japanese Spa
Swedish, Shiatsu. Res. **212-947-5959**

Relax, Stress, Pain Relief—Swedish. Aromatherapy. Reflex. Wax. **212-213-4114**

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

pamper yourself
IN THE HOLIDAY ENTERTAINING ISSUE
Where readers will find the products and services
they need to take care of themselves and relax.
issue date: 10/27 • on sale: 10/20
deadline: 10/3
For advertising rates & information,
please call Mark Bristow at:
212-545-3661
or Debbie Horowitz at: **212-545-3683**

PENIS ENLARGEMENT Custom Vacuum Pumps - Surgical. Gain 1" to 3". Permanent/Safe. Enhance Erection. FREE Brochures. Dr. Joel Kaplan: **312-409-1950**

We Help You—Afford life-saving physicals! Top female MD. Board-cert. **586-8008**

HELP
INFERTILE COUPLES
Healthy women between the ages of 21 and 33 are needed to donate eggs (ova) for infertile couples. All procedures will be performed at a leading New York teaching hospital. Volunteers will receive a free comprehensive medical evaluation and will receive $2,500 compensation for time and effort. Anonymity and confidentiality guaranteed.
For more information, please call 212-241-0220

WEIGHT CONTROL

15-20 Stubborn Lbs?—New Medications. 5-Week Programs. **212-570-5058**

Medifast™ Weight Loss—& Medications By Board-Certified Internist. **212-535-7785**

The Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. **212-737-4644**

Endermologie™—The Nonsurgical Alternative To Liposuction. **212-473-1402**

1-800-870-SLIM
Private MD. Safe Medication Program
Affordable Fees - Manh/Queens Location.

Medical Weight Loss—Using Medications, As Per NY Times. **212-288-5468**

PHEN/FEN GOT YOU DOWN?
There Are Alternative Medications.
1st Visit $100, Incl EKG P.Fs. & Meds.
Every 2 Wks $60, Exam Plus Medications.
Internal Medicine/Weight-Loss Specialist,
R. Andria, MD. 718-332-8181

NYC's Lowest $$ Phen/Fen
Seen on ABC/CBS. Top Bd-Cert Female MD
No-Fee Consult. 116 CPS. **888-PERMALOSS**

Physician-Supervised Weight-Loss
Program - Using Medication.
West Village Office. **212-367-7350**

pamper yourself

FREEDOM FROM PAIN WITHOUT SURGERY...

THROUGH RECONSTRUCTIVE THERAPY

FIND OUT IF YOUR JOINT PAIN AND DISABILITY CAN BE FIXED

Did you know reconstructive therapy offers you an alternative medical treatment?

- 88.5% of those injected showed improvement.
- It allows the natural functions of the body to be regained and optimized.
- It increases the strength and structure in ligaments and tendons 30-40% in a non-surgical approach.
- Its results are permanent, no down time or side effects.

ACHIEVE DRAMATIC RELIEF FROM ANY CHRONIC ILLNESS THROUGH ALTERNATIVE THERAPIES

Sick and tired of being sick and tired? Dr. Ash was too—until he discovered the secret to eliminating disease— treat the *cause and not the symptoms.*

At his office, you will learn how to boost your body's natural defenses through alternative and preventative therapies.

Listen to Dr. Richard N. Ash "In the Doctors Office" Sundays 5:00 - 7:00pm 710AM WOR Radio.

Headaches?

Neck Pains?

Back Pains?

Disc Problems?

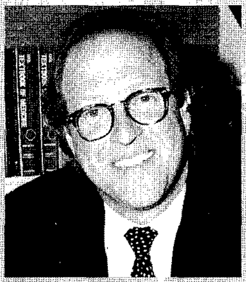
Tennis Elbow?

Carpal Tunnel?

Painful Arthritis?

Torn Ligaments?

Other Joint Pains?



THE ASH CENTER FOR COMPREHENSIVE MEDICINE

800 A FIFTH AVE. (61ST.)
NEW YORK, NY 10021
TEL 212.758-3200
FAX 212.754-5800

CLEAN UP THAT MESS!!!

Alright...(sigh), I'll do it for you.

RENT - A - MOM

A guilt-free solution to organizing your chaos & clutter.

(212) 724-6656

Most Valuable Persons Inc.

212-721-6103

Pamper Yourself
In Your Own Home

- Swedish/Oriental Massage
- *Exfoliating Treatment,*
- Reflexology
- Sports Massage
- Thailand Massage
- Mud Treatment
- Neuromuscular Therapy

Executive Packages Welcome.
By Appointment Only.

Licensed Massage Therapist
AMTA-Approved

La Mode • New York

Image Consulting • Wardrobe Styling
Make-Overs • Personal Shopping
• EXCLUSIVE SERVICE •
CALL FOR A FREE CONSULTATION
(212) 717-0501
E-mail: LaModeNY@aol.com
"Shopping & getting dressed made easier today!"

Manhattan Eye, Ear & Throat Hospital

210 EAST 64TH STREET • NEW YORK, NEW YORK • 212-838-9200

AESTHETIC PLASTIC SURGERY

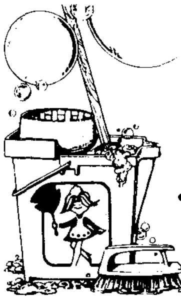
More aesthetic plastic surgery is performed at Manhattan Eye, Ear & Throat Hospital than any other facility in the world. Our specialties include:

• FACE LIFTS • EYELID SURGERY • NASAL SURGERY •
• LIPOSUCTION • BREAST AUGMENTATION & REDUCTION •

Our Department of Plastic Surgery is unsurpassed in clinical and academic training, our surgeons are internationally recognized authorities on aesthetic plastic surgery, and our Hospital is one of the world's best.

For information and referrals, please call 212-605-3741.

pamper yourself



McMaid Service

ESTABLISHED 1971

- Post-Construction
- Corporate Apartment
- Common Areas
- Move In/Move Out
- Just Plain Housecleaning
- Fully Insured/Bonded

Think McMaid

www.mcmaid.com

(212) 371 - 5555

Introducing

nextlevelSPA

Telluride's only grand resort and spa introduces a new Spa program unlike anything you've experienced before. Next Level Spa takes you to your own "next level" of well being with one-on-one activities, treatments and workshops at one of America's top ten spas in a spectacular Colorado setting. 1-888-SPA-HLTH.

THE PEAKS RESORT & SPA

CAREFREE RESORTS

Wendy Lewis & Co., Ltd.

Beauty Events

WITH LEADING COSMETIC SURGEONS

9/3 BREAST & BODY CONTOURING

10/16 AM I READY FOR A FACELIFT?

11/13 CHANGING PROFILES

THE WILLIAMS CLUB

24 EAST 39TH STREET

6:00–9:00 PM/(212) 861–6148

ANNOUNCING FALL REGISTRATION NOW!

Support Group Series

(Individual Sessions by App't)

WOMEN'S MID-LIFE ISSUES

The Center for Women's Health, Columbia Presbyterian/ East Side

16 East 60th Street, NYC

Call Maria at (212) 326-8540

COLUMBIA-PRESBYTERIAN MEDICAL CENTER

Fitness Equipment Specialists

Omni sells only quality, brand name equipment.

Treadmills · Stairclimbers, Stationary Bikes · Home Gyms Free Weights and Accessories

PROFESSIONAL DELIVERY AND SET-UP

LifeFitness

Visit our New York City Showroom:

380 Madison Avenue (212) 953-6767

or call (800) 899-6664 for other Omni Fitness locations

OMNI fitness

EQUIPMENT SPECIALISTS

THE LARGEST FITNESS EQUIPMENT DISTRUBITOR IN THE NORTHEAST!

SOHO SKIN & LASER CENTER

SOFT FORM IMPLANTS & BOTOX EXPERTS

Dr. Laurie J. Polis & Associates

Soho Dermatology

115 Spring Street

212-431-1600

Expert Laser Skin Resurfacing,

"Lunchtime" Chemical Peels,

Laser Hair Removal,

Laser Tattoo Removal,

Age Spots Eradicated,

Blood Vessels, Spider Veins,

Wrinkle Reduction,

Collagen Injections,

Skin-Care Products Backed By Science,

Exclusive Distribution of SKINpolisH™

COMPREHENSIVE COSMETIC SURGERY & DERMATOLOGY

pamper yourself

Allana

LASER HAIR REMOVAL

MICRO-DERMABRASION

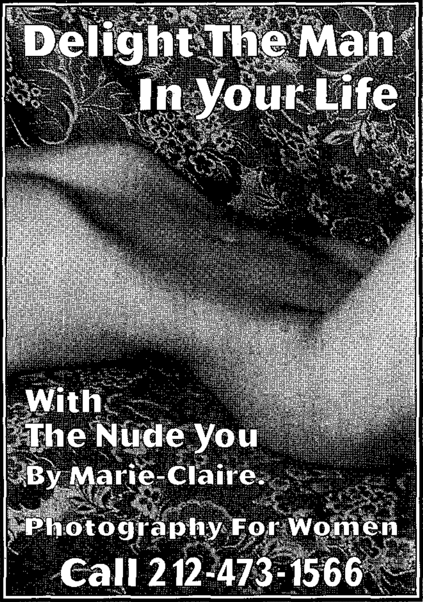
SPA SERVICES

160 East 56th St., NYC
212 980-0216

YOUR CAR/OUR DRIVER

Concerned About Traffic/Parking/Theft? Relax in your car while our chauffeurs drive you at affordable rates.

Chauffeur Elegance: **212-737-1633**



O₂XYGEN IS HERE!

As seen on Channel 7, N.Y. Times™, People Magazine™

NEW YORK'S 1ST O₂XYGEN STATION IS NOW OPEN!

Inhale 99.9% Pure Oxygen

THE FUN, HIP, IN WAY TO GET ENERGIZED
FEEL GREAT, MEET PEOPLE

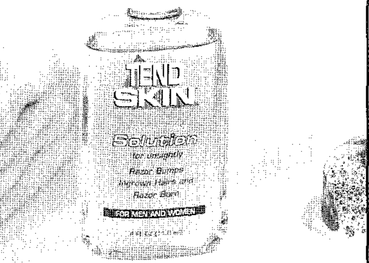
ONLY $20 FOR 20 MINUTES

Conveniently located: 200 W. 57th (corner 7th Ave.)

DON'T WAIT!
Call 212-581-0101 TODAY!

bye, bye
razor bumps,
ingrown hairs
and razor burn

introducing



"outs" ingrown hairs and razor bumps!

the solution to unsightly problems from

• shaving • electrolysis • waxing

Visible results in 24 hours

unconditionally guaranteed!

TEND SKIN EST 1985

4 oz. $20 • 16 oz. $50
plus shipping/handling

1-800-725-7022 24 hours

american express • master card • visa

LOCATED ON 75 ACRES OF LUSH CONNECTICUT COUNTRYSIDE

The Spa
AT GRAND LAKE

Where The Northeast Goes To Relax

The PERFECT place to lose weight, relax and escape from the daily stresses of life.

The Spa's laid-back atmosphere enables guests to *be comfortable and to be themselves.*

3 Gourmet Meals A Day • Free Daily Massages
Heated Indoor Pool • Outdoor Pool • Jacuzzi
Sauna • Facials • Body Treatments • Tennis Courts

We Cater To Men & Women

USGA-approved Golf Courses & Casino Gambling nearby.

CALL FOR A FREE BROCHURE: 800-843-7721 / CT: 860-642-4306

S•O•H•O
HEALTH & WELLNESS CENTER

RE-DISCOVER YOUR YOUTH AND HEALTH
LOSE 6 OR MORE INCHES IN BODY SIZE!
FEEL GREAT! • COMPLETELY NATURAL!

REGIMENS THAT RID THE BODY OF EXCESS TOXINS, LEAVING YOU REJUVENATED:
Colon Therapy • Nutritional Counseling
Detoxifying Body Wraps

REGIMENS THAT RELIEVE PAIN AND BRING YOUR BODY BACK INTO BALANCE:
Acupuncture • Chiropractic Care • Chi Gong Massage

DR. RONA MOSSMAN

177 PRINCE ST., SUITE 4B
212 • 473 • 1068
CALL US FOR AN APPOINTMENT.

Doctor & Registered Nurse On Premises.

SoHo's Neighborhood Pharmacy

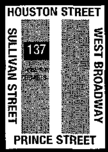
Thompson Chemists & Cosmetics

European-Style Pharmacy

Vitamins • Prescriptions • Homeopathy
Accessories • Assignments Accepted
Corporate Accounts Welcome • Free Pickup
& Delivery • All Insurance Plans Welcome

We Ship Anywhere

Pamper yourself with
Phyto Plage • j.f. lazartigue • Rene Furterer hair products • LA FOLIE, Rafael & Joris – hair, cosmetic & shaving brushes • Tweezerman • Vitry *nail implements • Tahiti Monoi sun oil* Valobra • Badedes • Ahava • Ericson Mustela • Primage



137 Thompson Street
between W. Houston & Prince
212.598.9790

BIOLOGIQUE RECHERCHE
PARIS • NEW YORK

The Internationally Renowned Parisian Beauty Institute

NOW IN NEW YORK

A Beautiful Day Spa For Face and Body Treatments
Products And Treatments For Naturally Healthy Skin
Highly Concentrated, Chemical-Free And Fragrance-Free
Private and Exclusive Surroundings Make You Feel At Home
Our Face Treatments Do Not Involve Peeling, Squeezing Or Steaming

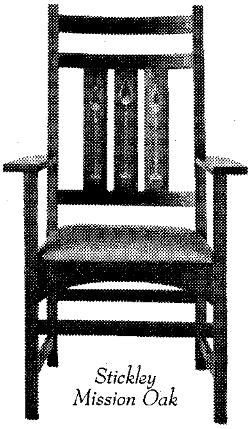
GIVE YOUR SKIN A NATURAL GLOW!

26 EAST 64TH STREET PLEASE CALL FOR AN APPOINTMENT: 212 • 755 • 5270

Home Expo

EJAudi

THE HOME OF STICKLEY


Stickley
Mission Oak

Four generations of New Yorkers have found comfort, beauty and a lasting investment in the distinctive furnishings of E.J. Audi.

Featuring Stickley, including the legendary Mission Collection, Kindel, Baker, luxurious leather and much more.

160 Fifth Ave. at 21st St 3rd, 4th & 5th floors (212) 337-0700	53 Tarrytown Rd White Plains (914) 948-6333

Both showrooms open 7 days a week

Linens for Less!

We Carry the Finest in Comforters, Bedspreads, Sheets, etc. at the GUARANTEED LOWEST PRICES...

So Shop Around, Find What You Want, Then Find It For LESS At:

Regency Linens

1-800-292-7215

We Ship Anywhere in The U.S.

Or You Can Visit Our Store:

2455 McDonald Ave. (Corner of Avenue W), Brooklyn, NY 11223

Interiors and Exteriors

ANTIQUES

Annual Sale of Art & Antiques
Mon-Sat, 11-5; Tue, 11-6. 127 East 60th St.
THINGS JAPANESE............212-371-4661

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. 212-677-5555

Manhattan Kitchen & Bath Experts Gotham Interiors....................212-831-9177

CLOSETS

SPACEMASTER CLOSET—Closet & Storage Solutions, Plus Custom Doors. Free Estimates. Insured. Refs. 212-382-1533

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. 212-945-4010

DESIGN

GRAND OPENING
Rafael Decorators
of Grand Street
For The Ultimate In
Sheets • Comforters • Towels • Duvets • Blinds • Blankets • Tableclothes • Down Products • Fabrics • Draperies • Upholstery • All Custom Window Treatments
WE SHIP WORLDWIDE!
900 Broadway....................212-358-8900

DECORATIVE PAINTING

Unique Decorative Finishes—Glazing, Gilding, Marbleizing, Sponging, Ragging, & Stenciling. Free Estimates. 718-727-0541

Tidy Faux Finishes—Marble, Murals, Sponging, Stone Glazing. 212-269-2687

FINE FURNITURE RESTORATION

The Secret Behind The Finest Dealers & Decorators Antique restoration & full-service design, cabinet & finishing shop. French polishing, inlays, carving & more. **John Bossone, Inc.**.................718-275-1721

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. 212-360-2208

HOME/BUSINESS IMPROVEMENT

Creative Woodworking & Construction
Kitchens, Wall Units, Built-Ins, Renovations. Reliable, Insured. 212-780-3204

MDPpainting

Painting is our specialty and we do it right at a great price!
Indoor/out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
201.865.4037

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Times, NY Mag, ABC, CBS. **Lowest Rate. Tri-state. Only $250/Room. Free Brochure. 212-288-8888**
Visit Our Website at www.redecorate.com

THE
DESIGN DIRECTORY
WILL APPEAR IN...
NEW YORK MAGAZINE
HOME DESIGN
SPECIAL ISSUE

To advertise in
New York Magazine's
DESIGN DIRECTORY,
please call
Michelle Krell Kydd at:
212.545.3672
or fax: 212.779.2449

Issue Date: 10/13 • On Sale: 10/6 • Design Directory Deadline: 9/19

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-338-0888

Complete Interior Design—A room or a mansion. We'll work within your budget. **Larry Parker, ASID**................212-628-9435

Let's Decorate Together
A Decorator Who Designs And Shops With You. Buy At A Discount. Elegant Residential Design Is My Specialty.
$50/Hour 212-873-3853

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget. Let me amaze you. **Call 212-288-1863.**

DECORATOR DOCTOR
Give your home a face-lift!
The one-day makeover service by a pro. Save time/$$. The right Rx for your home.
GKD Designs........................212-472-2348

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. Refs avail. 212-734-2689/516-288-4156

Don't Make A Move Without Us!
We know the needs of busy people. We'll furnish you with an interior design and cost that is easy to live with. Showroom discounts. **Bruker Design**.......212-452-1867

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: 212-826-1069

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs:** 212-243-1738

Continued on next page.

Continued from previous page.

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. **212-360-2208**

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (500 types of moldings to choose from), we have it all! **238 W. 108th St. 212-749-6438**

To Advertise—In the INTERIORS *section, call Michelle at:* **212-545-3672**

LIGHTING

Gold Coast Lighting...........1-888-651-7900
Quality name-brand lighting at the guaranteed lowest prices. Call toll-free with manufacturer & style number, **or visit our website at: www.goldcoastlight.com**

HALO Track/Recess Lighting
Showroom: LIGHTING BY GREGORY
158 Bowery............................212-226-1276

Track By Jack 212-340-9111
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

LINENS

Linens For Less!—For the finest in comforters, bedspreads, sheets, etc., at the *lowest prices...shop around, then call us.*
Regency Linens.................. 1-800-292-7215

PAINTING & WALLPAPERING

RCC Painting—Custom painting, plastering, wallpapering. Residential/commercial. Free estimates. Ins. 212-980-4469

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. **212-360-2208**

Omega Painting—Interior/Exterior. Residential/Commercial. All Phases Of Painting. Free Est. Ins. **Call: 1-800-924-3253**

Fine Painting & Papering—Marbling, *Sponging, Glazing. Ins. Rob:* **212-889-6874**

REUPHOLSTERY

REUPHOLSTERY & SLIPCOVERS
Master Craftsman Offering Designer
Quality at VERY REASONABLE Prices.
DESIGN CORNER 1-800-852-2420

WINDOW TREATMENT

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and Draperies. **Lowest Prices: 212-807-8674**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600.................................718-748-8600

LOWEST PRICES—Silhouette, Duette, *Verticals, Mini-Blinds, Draperies & all soft* treatments. **KINGSBORO: 212-243-0722**

Attention Interiors/Exteriors Advertisers!

Make your co-op advertising dollars count this fall in HOME EXPO, a bannered classified display section appearing in special issues of New York Magazine. **Reservations are now being taken for the 10/13 "Home Design Issue," on sale 10/6. For information, call Michelle Krell-Kydd at: 212-545-3672. The deadline is 9/30, 3pm sharp!**
*This deadline is later than the Design Directory.

Services and Sales

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand w/Make & Model.
Est. 1967. 800-237-3220 / 888-SAVE-MOR

All Major Appliances/Air Cond.
Commercial/Residential - US/Euro.
Rated #1 NY Magazine - Discount Prices.
Est. 1918. **212-475-2012 - GRINGER**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ALL MAJOR APPLIANCES
Guar lowest prices. Imm del. Auth dealer.
Call **718-774-0198/773-8483**. Expert advice.

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

Psychic Readings by Michael Lafferty—Credit Cards Accepted. Call: **215-482-6517**

World-Known Psychic Astrologer
Relationships, Career, Wealth.
David Kennedy. Vi/MC. **212-366-0509**

Creative Solutions By Powerful Psychics—Vi/MC. 18+. $3.48/min. **800-545-7334**

European Psychic: 90% Accurate—TV/Radio. CC's. **215-934-5908** $3.50/min. 18+.

AUTO CARE

Seized Cars From $175.—Porsches, Cadillacs, Chevys, BMWs, Corvettes, Jeeps, 4WDs. Your Area. **800-218-9000 ext A-4235**

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help ! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

NY's Little Elves - 212-673-5507—Bonded/Insured. Credit Cards.

HELP WANTED

$1000's POSSIBLE READING BOOKS
Part-time. At-home. Toll-free: **800-218-9000**
Ext. R-4235 for listings

INVESTIGATORS

FOR YOUR EYES ONLY
Confidential Investigations.
Marital/Premarital/Decoys. **516-599-9100**

JEWELRY

Master Jeweler - 25 Years Experience
Member Jewelers' Board Of Trade. Expert *Repair/Design. Major Pieces/Small Assignments.* By App't. **212-675-6863/Fax 675-5409**

Murreys JEWELERS SINCE 1936
FINE JEWELRY, WATCHES & GIFTWARE
REPAIRING - REMODELING - DESIGNING
Estates Purchased & Appraisals
ALL WORK DONE ON PREMISES
1395 3RD AVE. NewYork, NY 10021
BTWN 79TH & 80TH Sts.
CALL: **212-879-3690**

LIMOUSINE SERVICE

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. All credit cards. 800-253-4546

1996 Limos—6-16 Passengers. From $35/Hr. CC's. All Occasions. **800-546-3254**

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

ORGANIZERS

The Zen Of Organization—Home & Office. Time & Space. **(718) 965-6562**

PHOTOGRAPHY

Top London Portrait Photographer
In New York: **800-270-5432**
Children, Corporate, Singles, Families.

SECURITY SYSTEMS

Security - Alarms, Surveillance—Cameras. Metro Area. Call: **516-569-7321**

MASSAGE

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Holiday
Entertaining

issue date: 10/27 • on sale: 10/20 • deadline: 10/3

To place your order
or to advertise in this issue, call
212·779·7500 or fax 212·779·2449

THE ULTIMATE ESCAPE
A Breathless Massage. **212-829-0685**

HIDDEN TREASURE
Upper East Side. Mid 70s. **212-327-0244**

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

"TRYST"
Upscale. Full Recorded Info: **212-642-9119**

Yanna—Eloquent Massage. Upper East Side & 5th. **212-308-4658**

Exceptional Massage—By French lady. Clean/pvt studio. 10am-10pm. **212-888-3497**

Wonderful—Private. East 48th Street. Midtown. 7 Days. **212-593-0046**

Extraordinary Touch—Unforgettable! East 20s... **212-685-5614**

TANTALIZING TREATS
Midtown East. Pvt. 7 Days. **212-213-4480**

Cloud Nine—A Heavenly Experience. Excellence & Beauty. W. 70s. **212-787-7411**

Wall Street—World Trade Center. Soho & Tribeca. By Appointment. **212-267-4053**

Body Double—Double your relaxation thru sensual, exotic bodyrub. **212-750-2912**

PURE BLISS
Private. Credit Cards.
212-213-2977

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

Pears—Eclectic Excellence, Featuring Synchronized Massage. **212-505-5151**

Take A Break From Work—For A Mind-Numbing Massage. **212-599-2096**

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

Kathy—Put Yourself In My Hands. It's Time To Relax. Midtown. **212-557-3721**

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: **212-977-7275**

Velvet Hands Ultimate Pampering
Exquisite And Beautiful.
Full Info. Pamela: **212-340-8066**

Continued on next page.

Services and Sales

Continued from previous page.

MASSAGE

Shiatsu & Candlelight Therapy—Gramercy Area. 212-253-0448

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. 212-787-0146

A Very Private Candlelight Massage—5th Ave & 46th. By App't. 212-997-1660

Swedish Massage—A touch of distinction. Lucy from Anne's studio. 212-582-7042

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

MADISON CLUB
Step back into an era of elegant gentility. A private club offering: Massage, Steam, Cigars, Pedicure & Manicure...where our staff of pampering masseuses are eager to please you in our unique surroundings.

20 E 38th St NY-NY 10016 • Tel 212 973-0072

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

Tricia—Very Private. By Appointment. Jenny's Here... 7 Days. 212-996-8499

Massage—Swedish/Shiatsu. Body Scrub, Facial, Reflexology. M/F. 212-661-0777

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Sabrina—Heavenly Bodyrub In Private, Relaxing Atmosphere. 212-759-5522

201-840-1743—Best Asian Tension Relief. Near GWB.

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Recline & Unwind—Sensual Touch. Sara. Midtown Location. 212-499-0874

MILANO MODEL
212-371-3534

New Chinese - Exotic
212-448-9016 By Ladies / 448-9015 By Man

Unwind & Relax From Work—For The Affluent. By App't. Midtown. 212-753-9894

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

GOLDEN HAPPINESS
Relax in Astoria (23rd Ave.)
718-278-6969 or 718-278-6767

Mature, Sensual, Classy Lady—Elegant, Private, 7 Days. 212-262-4537

Classy Massage—By Elegant Asian Lady. East 31st. 212-726-0082

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable Massage. All CCs. 212-249-2436

Call This Number For Relaxation—No Regrets. E 20s. Holly: 212-213-0061

BRIGITTE
Mature, Upscale Discreet Massage.
Resid, 7am-1am. 212-317-1437

Sensuous Touch—For Men And Women. By Feminine Lady. 212-946-5662

Wall Street—Science w/Art. Pvt, Clean, Safe. Also Lite Role-Play. 212-732-0113

Charles—Gentle, Warm Hands For Men. Jacuzzi. Sensual. Late Okay. 212-832-7872

FUJI 201-368-0058
NJ's Best Asian Massage.

203-324-7552
Stamford, Rt. 95, exit 8, Atlantic Ave.

MAKI 212-751-5550
Shiatsu. Studio/Residential.

TOKYO MOON
Japanese Shiatsu. 212-421-0222

Go No Further—Absolutely Astonishing! Ultimate Rates. 212-987-0617

FUJI 212-207-8959
Shiatsu/Swedish. Res/studio. 212-396-4470

4 SEASONS SPA
Steam/Sauna 203-977-7754 **Stamford**

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

NANA 212-702-8880
Japanese Shiatsu. Studio/Resid.

The Incredible Lightness Of Touch—Sophisticated. Private. 212-421-5963

Master Touch For Men—Energizing. Soho. Gary. 212-228-2243 / 917-785-1276

CHOPSTICK SALON
1-Hour massage.
Japanese/Swedish Bodyrub.
Best Service In New York.
Very Nice & Clean.
212-279-6266
212-244-4415

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-313-9215 Best In NJ.

JAPANESE 212-799-7087
Japanese Shiatsu. Uptown Residential.

MEET ME IN MIDTOWN
For A Memorable Moment.
E. 20s. 212-448-1378

ELIZABETH - Excellent Massage
By Elegant, Sensual Lady. Grand Central Area. Studio/Resid. 212-697-4698

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. 212-799-2384

DELIGHTFUL TOUCH
Fresh New Faces. 212-754-1470

Adorable, Mysterious
212-406-2630 / 718-476-8997 Studio/Residential

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

49TH & MADISON
Affordable & Relaxing. 212-223-3166

Kiku Japanese . . . . East 50—Shiatsu. Studio/Residential. 212-223-2650

Sept Mini Vac'tn—Cert CA therapeutic massage/reflex. 11 yrs exp. 212-517-5453

Veronica—Southern Charm. Upper West Side. Gentle Relaxation. 212-662-4548

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

KASA 212-754-6130
Professional Masseuses From Japan.

Touch By Tomas For Men—Soothing, Serene, Safe, Pvt. CC's okay. 212-689-9030

Central Park South, Austrian Lady—Private, Sensual And Caring. 212-246-4759

ALL STAR
For A Star-Studded Nite. 212-391-9205

Kimberly—A Touch Of Class. Pamper Yourself & Relax With Me. 212-465-3425

Cynthia—Very Private And Discreet. Midtown Location. 212-753-6986

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172 24 Hrs

Kelly & Friends—Mature, Sensual Touch. Call 212-973-0102.

Stop And Experience—The Best In Exquisite Massage. Private. 212-327-2173

VIP 59 SPA
Relaxation in Greenwich, CT. 203-629-0898

Full-Body Massage—For men and women, by female. 212-986-9377

Body Pampering By Amanda—Private. All CCs. Grand Opening. 212-861-5969

pamper yourself

IN THE HOLIDAY ENTERTAINING ISSUE

NEW YORK MAGAZINE'S* 1.5 million readers** lead busy, active lives, but they need to focus on themselves from time to time...by getting away to a spa, enjoying a relaxing massage or receiving any of a number of health and beauty treatments. In ***Pamper Yourself, a classified display section, they'll find the products and services they need to take care of themselves and relax.

For advertising rates & information, please call Debbie Horowitz at:
212-545-3683
or Mark Bristow at: **212-545-3661**

SHIATSU STUDIO
Best Swedish. Resid/Studio. 212-583-0140

STATUESQUE MODEL
Sensual Relaxation. 212-679-8616

COSTA DEL SOL
Beauty & Relaxation 212-593-1605

Savannah And Brigitte—Very Private. Hotel/Residence. Call: 212-517-6900

Timeless Relaxation—By Appointment Only. Call Judy. Midtown. 212-499-0866

Brooklyn's Best Bodyrub—Just 5 Mins From NYC. CC's. 718-783-8176 / 645-7239

Rachael & Keri—Private Apt. Selective Gentlemen. 212-448-9249

Great Touch—Clean, Cozy, Professional. Upper East Side. Studio/Res. 212-327-1585

LICENSED THERAPY

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv. **SURROGATE PROGRAM**
PhD & Board-Cert. Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

SEXUAL SUCCESS SEEN ON 20/20 & CNBC
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program. Resolve Impotence/PE/Orgasm Problems/Shyness. **PROVEN SUCCESS.** MD Supv'd. End fear/failure. 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

Bright, Competent, Gentle Surrogate—Confidential And Effective. 212-316-4768

Premature Ejaculation/Impotence Cured forever in a 3-hr session. 16 yrs research. Honorary doctorate. Scientific. Guarantee: Permanent. Ins okay. 11am-1pm. 689-9717

Impotence? Premature Reaction?
Our treatment combines; Surrogate Therapy with Hypnotherapy or Solution Focused Psychotherapy
Certified Psychotherapists & Hypnotherapists
Professional Surrogates M.D. Supervised
NY's Largest Center for Sexual Healing
member: American Academy of Clinical Sexologists
Insurance Where Accepted
Free Consultation 212-679-6717

ROLE PLAY

Black Canadian—Exotic, Sensual, Private. Call Anne: 212-532-6084

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641 24hr

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Alexis—Exceptional, Exclusive And Expensive. Call After Noon: 212-490-1555

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. 212-268-9484

"CALIFORNIA DREAMIN"
For Men Who Know The Difference...

Toll Free: **800-481-6911**
Upscale Clientele Preferred
www.caldreamin.com

Continued on next page.

Continued from previous page.

ROLE PLAY

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-481-9293

Candyland—W. 50s. Private & Discreet. Yes, Residential. 479-7939 / 946-5175

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

Supermodels—5th Avenue Penthouse Loft. 212-683-1392

Discreet Encounters—For Sophisticated Gentlemen. East Side Locale. 212-207-1909

MK Models
A Soothing Escape For The Businessman.
24 Hrs/7 Days. Credit Cards Accepted.
212-260-8136

Pro Body Builder—Sensuous, Muscular, Hard Beauty. Wrestles/Poses. 212-316-2503

Nordique Body Builder—Role-Play By Man For Men. Call Hans: 212-888-1790

Candy - Sutton Place For Upscale Gentlemen. Elegant, Beautiful & Private. 212-980-8118

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt. 212-838-2653

Gina & Friends—Mature, Private. Fetish & Role-Play. East 50s. 212-371-3106

Elegant Encounters By Jeannie—Midtown East. For Upscale Men. 212-758-8817

Lisa—For High-Class Gentlemen And Ladies. Private. 212-838-6293

ANGELIQUE
Yours Truly. 212-758-7081

Ultimate Encounters—Luxurious, Upscale, For Successful Men. 212-246-1314

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. 516-422-2404

UNIQUE MODELS
Luxurious, Pvt, Discreet.
212-643-0295

Upper East Side—Sensual Role-Play By April, Leslie & Racquel. 212-427-4395

Lilly—East 20s Manhattan location. Intimate & private. CC's. 718-295-6297

Westchester/Rockland/Putnam—Touch, Dance, Voyeurism. 800-957-3048

Mature, Exquisite Relaxation—Very Private. For Gentlemen. 212-759-2024

Southern Belle—Chanel, Mature. By Appointment. 10am-9pm. 212-879-2463

For Discriminating Men—Intense And Therapeutic. Upper E. Side. 212-535-4479

EXECUTIVE STRESS RELIEF
Diversified Role-Play.
Private, Safe & Discreet.
Midtown/Resid. 212-714-1537

#1 Transsexual Megastar!—Sultry "Sherry Fox", For Beginners. 212-582-5009

MADEMOISELLE
Scandinavian & European Models
Upscale relaxation for gentlemen who expect the very best.
1-800-464-6667

Angelique—For Upscale Gentlemen. 212-772-7470

Sensual Role-Play—Fetish, X-Dressing. Upscale. Midtown. Ava: 212-586-3882

LIZA 212-888-1666
Now With Ventures Unlimited.

Butterfly—Sensual & Therapeutic. By Man Or Woman. Studio/Res. 212-239-6864

Roxanne—When Sensual Role-Play Just Isn't Enough! 212-875-9755

AMAZON GODDESS
Experience the ultimate in femininity & raw power. Wrestling/posing with the largest woman body builder in the world.
http://www.thevalkyrie/bass
Do You Dare?! 718-326-5491

Brittany—A Sensual, Relaxing Escape. Private. Evenings Only. 212-677-4284

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. 718-266-5284

club monaco
(212) 965 - 9622
Captivating
First Class Elegance

Delightful Therapy By Erika—For An Appointment, Call 914-375-6084.

Crystal's Penthouse 5—Midtown. Large Role-Play Center. 212-391-8050

Vicki & Friends—Real/Passionate/Elegant/Clean. Pvt. W 50th. 212-265-4703

For Your Relaxation—By Appointment Only. Call 212-583-9144.

An Addictive Diversion
The Description Alone
Will Make You Want It. 212-697-5588

Linda—Patient And Pampering Shemale. Beginners Welcome. Call 212-679-5390.

Sensual & Playful Relaxation—Residential Only. By App't. Julie: 917-618-1969

Scandinavian Elegance—Sensual, Beautiful & Private. E. Side. 212-642-9198

Dream Girls
Expensive Relaxation - And Worth It!
For NYC. 212-402-2077

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

FEMALE BODY BUILDERS
& Wrestlers. Pvt. Variety. 212-759-0933

JILLIAN BRADLEY & ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

SENSUOUS GOVERNESS
Care & Training For Men. 212-532-7135

Wild Dreams—Available For Sensual Relaxation. By App't Only. 1-888-455-4629

Role-Play With Suzanne—Via Phone. Call: 215-568-2221

YURAKU 516-777-7566
200 Rt 110S #4, Farmingdale

Look No Further—Ultimate In Wrestling Role-Play, Fetish Exploration. 212-539-3569

EXQUISITE ENCHANTRESS
Lavish Relaxation
212-460-1778

ORIENTAL CLUB
Elegance For Your Personal Pleasure.
Resid Only. 212-447-7711 / 718-482-8934

Mistress Rebecca, Kimberly—Behavior Modification & X-Dressing. 212-229-2149

Lady Tish—Ebony Beauty - 212-330-8368 Role-Play - Priv/Resid Or Live Via Phone.

Australian Beauty—For Fun And Relaxation When In LA. Karmel: 213-850-8280

Live Conversation—1-On-1 Stimulating Role-Play. Call Now! 800-814-2569

SERVICES AND SALES

if you're interested in displaying your services, sales or products in new york classifieds to over 1.5 million readers, please call mark bristow at 212-545-3661 or fax 212-779-2449.

FEMININE TOUCH
Luxurious Service For Upscale Gentlemen. Total Satisfaction. Private. Midtown Location. Studio/Residential/Hotel.
212-352-1515

Exotic Models—From The Caribbean. Hotel/Residential. 212-633-8772

PRIVATE ENCOUNTERS
Upscale Models To Relax & Pamper You.
Sensual/Beautiful/Expensive. 212-355-8321

Exclusive Brooklyn Heights Retreat—Luxurious Role-Play Info. 212-465-3251

A Moroccan Mirage
Your Residence Only. 212-717-0594

Pre-Op Shemale—Pam Lee Type For Fun. E. Side Loc. Heidi: 212-935-9476

Mistress—To Make Yourself Available... Call 212-330-8037.

Mr. Victor & Male Trainee—Role-Play Only. Queensboro Bridge. 718-784-0638

Adam & Eric For Men—Exclusive, Private & Safe. 212-988-2991

Looking For American Dream?—Call Us: 212-633-8707 Hotel/Residence

Erica—Sensual, Exotic Relaxation. Upper East Side. 212-879-4788

Midtown Role-Play—Pvt/Relaxing. Come See Kim, By App't. 212-753-9894

Wrestler Violet—Wrestling Role-Play At Its Best. Private. 212-971-1076

Stiletto—For The Discriminating *Gentleman. Fetish Experts. 212-539-7576*

When All Is Well...—You've Just Seen Isabelle: 212-875-1976

WHEN ONLY THE BEST WILL DO.
Wendy's
Warm and Wonderful.
212 ***873-8158***
http://www.redlightnet.com/ruby

Jennifer Hunter—Incomparable Role-Play Via Phone. 215-627-JENN (5366)

Polish Ventures—Role-Play For High-Class Gentlemen. East Side. 212-838-6293

Experience The Caress—Sensual Role-Play. For Curious/Serious. 201-902-9348

TRAVELING TO L.A.?
Relaxation sessions for upscale gentlemen.
Exquisite, warm, discreet. 310-657-3588

Copacabana—Relax Your Body And Your Mind. 718-779-9582

Sable—Elegant Shemale/Goddess. By Appointment. CC's Accepted. 718-921-2413

JULIA
212-539-3176

Suite 202—All Fetishes. Midtown. Resid/Studio. 212-354-6224 / 354-1925

SISTERS 212-838-6722
Liz & Lea. East 50s.

Double Mistress Training
Sensual, Erudite. Couples Welcome. Pvt.
516-373-0305

Asian VIP—Horace Harding Exp, Fresh Meadows. 718-539-5554/800-586-1409

Assortments

FIELDS! The Matchmaker **212-391-2233** 317 Madison (entr on 42nd) NYC 10017, Rm 1600. Est 1920. Free consultation & booklet. 18-80. All religions. Nationwide. Visitors invited. Open 7 days. We arrange for your children without their knowledge.

Best Service CEOs, MDs, JDs for **Asian/Latin/Russian Ladies. LOA: 986-8590** Party 9/5, Friday, 7-11pm - **Loews PH**

DJ • DANCING • LIVE BAND

"End of Summer Premier Party"
for Jewish Professionals
in their 20's and 30's
ECLIPSE **Le Bar Bat**
311 West 57th Street (Bet. 8th and 9th Aves.)
Thursday, September 18, 6:00pm
Admission is $20 with invite $25 at door
For invitations call 212.595.4444 or email us at EclipseNY@aol.com

DJ • DANCING • LIVE BAND

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Introductions Club - Successful, Prof'l, Secular Jewish Men, 25-60 & **Women,** 21-49. PhD interviewer. 8 yrs. **212-877-0723**

China Adoption Seminar
The Alliance for Children will sponsor
a free seminar on Chinese adoptions.
Thursday, September 4th, 5-7 PM at:
1290 Ave of The Americas
(51st-52nd Sts) Room 1503
Seating Is Limited
Reservations: 1-800-782-2250

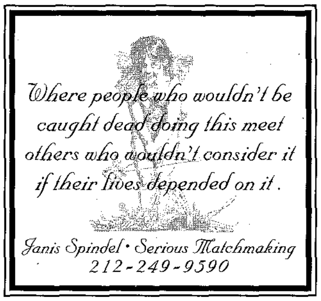
Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. **800-233-CMLS**

LIFE EXISTS AFTER 40™
We help you enjoy it.
LEAF Internationale **779-0642**

Tavern On The Green!
Fri, 9/5, 6-12am, $20. 28-49, DJ, Dancing. 800+ expd. **212-249-3636** • www.nycsingles.com

Perfect Partners™
Voice personals for gays & lesbians seeking lasting relationships
— FREE CALL —
212-987-6400

Prof'l Men/Attractive Asian Women—Introductions by IMNY: **212-787-6579**


Where people who wouldn't be caught dead doing this meet others who wouldn't consider it if their lives depended on it.
Janis Spindel • Serious Matchmaking
212-249-9590

A+ Rating! Int'l Singles—Meet Russian & Jewish ladies living in NY. **212-736-6870**

Do You Want2Dance?—Single Dance Partners' Network. Nat'nwide. **800-510-9098**
www.jenntech.com/want2dance

Night Encounters
CONNECT LIVE INSTANTLY
24 HRS/DAY
TALK ONE-TO-ONE!
1000s of callers on line daily!
Men call 1-888-225-8084
Women call FREE
1-800-244-7689
•For entertainment purposes only. Must be 18+

New Jersey's Most Elegant
Singles Events
DANCE "ON THE HUDSON"
Wednesday, September 10, 1997
9:00 PM - 1:00 AM
CHART HOUSE - Grand Ballroom
Pier D-T, Lincoln Harbor, Weehawken, NJ
Jackets Required - $20 Per Person
For Directions Call: (201) 348-6628
For Information Call: B & B Productions (201) 316-0415

Second Stage Theatre Singles Evening: Meet great people...see 4 fabulous plays... enjoy free receptions...at 30% off box-office prices. "Great place for babe hunting!"—TimeOut NY. **212-787-8302**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

Conversations—Long-standing dinner parties - professional singles. **201-567-2082**

Fall In Love
Call to hear 100s of voice personal ads for free!
Cust Service 987-7001
212-987-7000
FREE CALL
THE RELATIONSHIP LINE

9/4, 7pm Circle Line Cruise Party—Asian/Latin/American EMW. **212-398-7180**

Single, Widowed, Divorced? Enjoy reading/cultural activities? Single Booklovers, Box 117, Gradyville, PA 19039 **800-773-3437** 103474.1057@compuserve.com Nationwide.

Social Networking For Widows—Sat's, monthly at 2pm. Call for info: **212-724-9710**

SOLUTION FOR SINGLES
• SELECT from PHOTOS •
A personalized intro service for busy NY/NJ prof'ls & execs. 9 yrs. **201-944-6171**

Overeating?...Underearning? "Alone?"
The Roots Of Compulsion Workshop,
Sept 20th. Breakthrough Now! **529-0636**

Divorced? Separated? Over 40? Group forming for women. Lead by supportive, empathic female therapist. **212-734-5876**

Meet Local Asian Ladies—Amer. men. Friend/mar. Party 9/27. A&A: **212-949-7581**

HELP! HELP! HELP!
Is there anyone out there who can get
that great movie director with the
initials of M.S. to read my manuscript?
Philip Ganguzza **718-881-3939**

Meaningful Connections—We'll find your match. Free consultation: **212-877-5151**

Redheaded Baby Boomer—Long, curly hair, freckles, an intellectual who smiles easily, seeks gentle intellectual with warm, genuine smile and a great heart. 8136 ✉

For guys
Seeking mr. right
or even just
Mr. tonight.
We have hundreds of guys daily. And now, so can you. Talk live and confidentially one-on-one, browse or exchange messages.
GAY LIVE NEW YORK
(212) 553-6523
Free to Call. 60-Minute Free Trial.

Questions? Call 1-888-237-8190. Outside local area code, toll charges may apply. Callers not prescreened. We assume no liability. 18 or older. please

Strictly Personals Coupon

Rate is $37.00 per line, two line minimum. Add $35.00 for NYM box number.

Call 212-779-7500 for more information, or you may fax this coupon to: 212-779-2449.

Mail this coupon to: **New York Magazine Classified,**
Attention: Strictly Personals, 2 Park Avenue, 11th Floor, New York, NY 10016.

All ads are accepted at the discretion of publisher.

Name ____________________
Street Address ____________________
City ____________ State ____________ Zip ____________
Day Phone (for our records only) ____________________
Payment: Check ____________ MasterCard /Visa /American Express ____________
Card Number ____________________ Exp. Date ____________
Signature ____________________

Would you like a voice box? If so, check here. ♡
If yes, we will call to give you an access code. All calls are confidential.

Strictly Personals

Cultured International Woman—34, 5'3", very pretty, fit, warm, witty, easygoing. An MD who travels abroad frequently for research and fun. Have many interests - hope we can share some and introduce each other to new ones. Seek a truly curious, kind, loving man to explore life together. You are an independent thinker, perhaps in a field like physics. Your intelligence/character are far more important than your wallet/wardrobe. Letter/photo (will exchange). 8009 ✉

Former Fashion Model—Caribbean-born, world-traveled, bright, warm, sensual and self-sufficient, seeks tall, cultured man of substance, 48-60, to share the pleasures of life and a romantic, committed relationship. Serious responses only. 8044 ✉ ☎

Looking For That Special Man—Life is wonderful, but you're the missing ingredient. Early-40s woman, 5'7", exceptionally attractive, sexy, elegant, vivacious, with many interests. Seeks special man, early 40s-mid 50s, who makes me laugh, touches my soul, makes me want to spoil you. You're smart, funny, tender, multifaceted and know the rewards of a loving relationship. Note/photo. 8182 ✉ ☎

Redhead Seeks Brains And Brawn—Blue-eyed beauty with a voluptuous figure seeks a good, strong man for fun, romance and a future. Jewish female, 5'8", late 30s. Loves moonlit beaches, the Angelika and time at home with a special man. You like strong, smart, supportive women. Note/phone/photo. 8186 ✉ ☎

Pretty Woman—Of substance and charm. Psychologist, 40s, slim, fit, blond, witty, warm and wise. Seeks smart, fit, funny, good-looking professional man, 45-60. Let's enjoy city, country, movies, music, travel, tennis, hiking, good food, great friends and much more. 7996 ✉ ☎

Prefer 45-55 To Spring Chicken—Widower, professional, with social conscience, nontraditional Ivy, well-rounded, full life, confident, kind, cultured, 6', good looks, likes ideas and wit. Seeks outgoing, thoughtful, sensitive, athletic (at most), nonsedentary (at least), fun, attractive, outgoing female with lively ability to enjoy life. 8092 ✉ ☎

The Time Is Right—To make my life complete. I have a loving family, great friends, a rewarding career, a blue-chip condo and a brand-new car, but no "life partner" with whom to share these blessings - successful, Ivy-educated, warm, friendly, generous, and available for a serious relationship. You are petite (to 5'5"), in your 30s, educated, accomplished, athletic, adventurous, feminine, sexy, and love kids. You don't smoke and are not religious. Handwritten note, photo and phone, please. 8197 ✉ ☎

Looking For A Husband?—Pick me! Pick me! This fun-loving weekend soccer coach and New Jersey business owner is ready to settle down with a smart, funny, active, attractive, petite woman in her 30s who's ready to settle down and start a family! I'm 47, good-looking, Italian, active, outgoing, athletic. We'll enjoy going out, staying in, romantic evenings, family get-togethers... Let's talk! Send a note/current photo! 8189 ✉

Single White Man Of Distinction—40, millionaire, very handsome, tall, muscular, trim, athletic, an accomplished leader, adventuresome, romantic, generous, never married, nonsmoker... Seeking a very intelligent, enchanting, passionate, extremely beautiful and slender, well-built, sincere white female (22-35) who wants it all. Travel lover a plus. Phone/photo a must. 8078 ✉

Just Whistle—Bacall looking for her Bogie. Raven-haired, green-eyed, beautiful businesswoman who likes tennis, working out, dining out, movies and travel - looking for honest, reliable, kind, loving man who will share my sense of humor, 35-55. Let's laugh together, and maybe love together. Photo and handwritten note, please. 8718 ✉

Don't Pass Me By—As a 36-year-old male, I am an extraordinarily successful, wealthy, Harvard-educated owner of an investment company. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I am also a man of laudable virtues and fascinating vices, with a big heart and an easy laugh. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for a lifelong romance and commitment. Please respond with a note, recent photo and phone number. You'll be very glad you did!! 8008 ✉

Searching Once More—For the love I had before. Professional, 60s, Jewish man. Photo/note appreciated. 8105 ✉

Successful Yet Charming—45-year-old entrepreneur/lawyer, who does not smoke cigars, seeks brainy and athletic, 25-35-year-old NYC woman for relationship of a lifetime. 8082 ✉

Traveler Seeks Female Soul Mate—To share the adventures, excitement, laughter and tears of life. Divorced, semi-retired (212) male, 55 plus, wanting to connect with a wonderful lady. 8086 ✉ ☎

Tall, Attractive, European-Born—Jewish male, 39, 6'2", 205 lbs, intelligent, kind, sensitive, funny and down-to-earth. A successful and hardworking entrepreneur. I enjoy museums, theater, tennis, skiing, dining out and quiet times. Seeking a bright, professional, understated Jewish woman, 5'7" or taller, under 35. 8163 ✉ ☎

Attractive Female, MD—27, US-born Asian, conservative, US-educated Chinese, Asian MD, Ivy PhD, 27-33, for friendship. 8137 ✉

Jewish Financial Wiz—With heart of gold, seeks bright, attractive, caring professional lady (nonsmoker, under 40), who enjoys movies, tennis, golf, Yankees, Knicks, quiet evenings at home, for friendship, smiles, marriage. Photo/note. 8159 ✉ ☎

For The Selective Man Only—Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels, culminating in a loving marriage. "They say" that she is 45 ("You're joking! You look much younger!"), Caucasian, green-eyed head-turner with radiant complexion, long brownish/blondish hair, has great smile, Manhattanite, nonsmoker, 5'5", slender/curvaceous via dieting and exercise (ugh!), very affectionate/passionate, free/expressive with feelings, enjoys making others laugh and can laugh at herself, no dependents, looks at glass half full, tries to live by golden rule, ambitious yet tender/empathetic/compassionate, charitable, exudes warmth and self-confidence but has vulnerable side, appreciative, honest with sensitivity, introspective/perceptive and alumnus of psychotherapy, hard-working owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loves kids/animals, loving, outgoing, open, bright, articulate...but not after 2 1/2 Pina Coladas, and has a great deal to give and share. Additional positive qualities intentionally omitted due to cost factor of ad. She comes with a 30-day money-back guarantee/lifetime warranty. References provided upon request. References from family don't count. If you are serious about getting serious, can truly appreciate and respond to such a woman, and share many of the same qualities/values, then she strongly encourages you to do your own research regarding these rumors. She looks forward to hearing from you and... Note/photo. 8041 ✉ ☎

Handsome Doctor—Athletic, dancer, looking for a forever tango partner. Experience not necessary. Lessons included. Need romantic soul. Send note/photo. This ain't no jive or hustle. 8011 ✉ ☎

Wanted: Gentleman's Quality—By sensuous, green-eyed, classy, raven-haired beauty in her pursuit for excellence with human touch and much more... If you are extremely successful, financially set, a distinguished socialite and well established, you might be the happy end or the glorious beginning for savoring vigorously life together with finesse, exquisite taste but also understanding. 7961 ✉

Rare Combination—Of brains, looks, success and kindness. Emotionally available, 39, 6', trim, very good-looking, financially secure male - seeks female counterpart for a quality relationship. Enjoys travel, beaches, reading, skiing and dancing. Please write and possibly send photo. 7985 ✉ ☎

Stunning NYC Media Exec—Looking for remarkable man, 40-48. I'm 5'8", Jewish, slim, smart and feminine, with auburn curls, dark eyes and a warm smile. Into running, the gym, travel, the beach and living well. You are tall, Jewish, clean-shaven, sincere, self-assured, fiscally and physically fit, strong but not silent, and relish a good life. 7932 ✉ ☎

Renaissance Surgeon/Inventor—With the right RX. A dynamic, diverse, incurably romantic, nice guy with lots of humor... handsome, zest for life, very fit, 43, hard body, exciting. Seeks affectionate, bright, caring lady under 37, for great laughter, romance, family. Please, phone/photo a must. 8119 ✉ ☎

Not Tall Or Rich!—Fit, marriage-minded Jewish MD, 5'7", 150, 45, seeks smart, slender, pretty, professional, realistic, unencumbered woman, to age 42. Photo/phone. 8065 ✉ ☎

Don't Pass Me By—I'm an extraordinarily successful guy who is 41, 5'11", good-looking, fit, Jewish (you needn't be) and extremely smart. I'm also faithful, honest, caring, warm, easy to talk to, energetic, adventurous and have a great sense of humor. I enjoy good conversation, romantic dinners, exotic travel, biking, long beach walks, roaring fires (in fireplaces!), the arts and close times with family and friends. You won't find me out with the guys - I'd rather spend my time with a genuinely nice woman between 25 and 36, with solid values and a heart of gold, who wants and deserves it all. So, if this sounds like you and you're up for a phone call (how bad can it be??), drop me a note and include a recent photo (no excuses!) and your phone. You'll be very glad you did!! 7987 ✉

Handsome MD—Runner, divorced, 43, 5'8", seeks Italian woman to be my soul mate. You are under 35 and are trim, clever, playful, with a sense of adventure in the personal realm. Nonsmoker. Note/photo/phone. 8192 ✉ ☎

Successful Manhattan Businessman—Bright, charming, athletic, handsome, fit, 47, green-eyed blond with senses of integrity, humor, fairness...seeks sophisticated, sensitive, upbeat, beautiful, intelligent, slender, sensual lady, fit, 32-42, to share adventure, intimacy, romance and life's surprises. Photo please. 8072 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD
CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 852-7700

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY

310-276-0072 BEVERLY HILLS

Knockout, Elegant, Sensuous Beauty—Ivy MA; style, class, strong values; stunning, fit, slim, 5'8", soft, shapely head-turner; city/country homes, super-successful; warm. Seeks professional male equal, 45 plus. Photo for reply. 8104 ✉

Sincere And Compassionate—35, attractive, successful, Jewish, fit female looking for same in man with warmth and substance. Want to share all life has to offer with partner in romance, friendship, laughter and family. Please be 34-38, nonsmoker (except for occasional cigar!). Note/photo/phone, please. 8114 ✉☎

Return Of The Native—Attractive brunette female, 5'7", slim, Jewish professional (medical communication), 44, starts life anew in Manhattan with delightful 4-year-old after lengthy stay in Paris. Wish to live happily ever after with intelligent, warm, funny/serious, tall and fit, professional Jewish male in his 40s, nonsmoker, who likes children, cinema, music, Internet and life. Note/photo please. 8102 ✉

Israeli Woman—Professional, attractive, sensitive, sensual, 45. Seeks professional/businessman for Chapter Two. 8135 ✉☎

WELCOME BACK!!!

Summer's over (almost), but the fun is just beginning. New York Magazine's Strictly Personals celebrates your return with an amazing September special. Place your personal ad in New York Magazine between **Sept 1-30** and receive the following: **10%** off any ad, any size! Try our very popular and very successful (and we mean it!) phone service and get an additional **5%** discount, for a total savings of **15%** off your ad.

Call 212-779-7500

or fax your ad to 212-779-2449...

But not before you call 212-545-3695 to hear about an additional special that is so hot we can't print it here!!!

True Love—Handsome, affectionate professional, 32, 5'11", with integrity and a heart of gold, seeks sincere, playful, loving, financially secure lady, for slow kisses and true love, for life. 8094 ✉

This Attractive And Stylish Male—32, 5'10", blond hair, is in search of an educated, never-married woman for a trusting relationship built on mutual commitment to common goals. I'm financially independent and interested in finding a one-in-a-million lady - bright, attractive, able to laugh at life and ready for what's next. 8106 ✉☎

Bright Blond Beauty—Former model, elegant, cultured, sports-oriented. Seeks emotionally and financially secure Jewish gentleman, 50s-60s, for fun and romance. Nonsmoker. Photo/note. 8133 ✉☎

Greenwich Village Business Owner—Seeks female cure for a life style too consumed with work. I'm a 36-year-old, 5'8", gentle, down-to-earth, creative, open Jewish male with much love to give the right woman. I enjoy dining out, movies, walks, tennis...and love to laugh. If you're 25-37, have similar interests and would also like a partner to share your life with, I'd love to hear from you. 8193 ✉☎

Jewish Prince Charming, 1958—Seeks his Cinderella to share all that life and NYC has to offer. 8124 ✉

Fun-Loving, Beautiful LI Blond—5'8", 44, Jewish MD and mom of one, seeks professional, nonsmoking man. Single dads welcome. Photo helpful. 8147 ✉☎

Small-Town Values—International passions. Vivacious Ivy League cover girl seeks successful, grounded Christian man, 28-40, who likes athletics, museums, movies and adventure. 8087 ✉☎

Pretty Yet Approachable—Petite/curvy, sexy/wholesome, sophisticated/sweet, feminine/athletic, unspoiled yet likes to spoil, intelligent/fun. Are you a warm, attractive, bright, successful Jewish man, 50s-60s? Perhaps we should meet. Note/photo a plus. 8171 ✉☎

Heart Of Gold—Inside a successful Jewish media sales exec, 39, 6'2", JFK Jr. type (lighter features), bright, kind, caring, affectionate, witty, loyal. Seeks soul mate for a lifetime of hugs and kisses. Note/photo, please. 8060 ✉

Smart, Musical, Active—Professional woman seeks compatible divorced or widowed man, 53-63. 8110 ✉

Movie Executive—Seeking outrageous and beautiful female partner! Do I have to say more? Note/phone/photo. 8089 ✉

Looking—For a man who is happy with his life and the only thing missing is me. I am a pretty, 5'9", 40-year-old blond. Love the beach, scuba, golf and a sense of adventure in others. I own my own business, but it doesn't own me. If you're 40-50, tell me about you. Note/photo. 8108 ✉

SEND

A WRITTEN RESPONSE

Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

The Best Of Times Is Now—All I want to do is create heaven on earth with one incredible man. We're both special, happy, interesting, exciting, open, touchy-feely, worthy and ready to enjoy the best of everything in life and love. Honest incentive: I'm real good-looking. You're 48 plus, probably Jewish, have everything you've ever wanted except that one wonderful girl/woman who turns you inside out and backwards. I'm here. Letter and photo please. 8172 ✉☎

Manhattan Jewish Male—Successful, youthful, nice guy, 50 plus, seeks trim, pretty female, 30s-40s. Share conservative politics, beach, Gershwin, 1930-40s music, much more. Photo. 8156 ✉

Fan Mail From Some Flounder—Did you watch "The Rocky and Bullwinkle Show" after school? How about "Banana Splits" on Saturday mornings or "The Monkees" in reruns? We may have a shared cultural history! Bright and witty (despite the boob tube) young woman, 28, looking to meet a fun guy who is great to go out with and, eventually, nice to come home to. Note/photo/phone. 8198 ✉

Recent Widower, Young 57—Warm, honest, good-looking, financially secure retiree with eclectic interests ranging from skiing and scuba diving to fine dining and theater...from working out and jogging to reading, movies and TV (especially sports) - seeks loving, attractive, intelligent woman (45-50) with like interests, time and means to share life's journey. Note/photo and phone please. 8083 ✉

Male MD—42, fit, easygoing, who wants to devote his life to you. Seeking woman, mid 30s and under, who is fit, to share laughter and relationship. Photo. 8160 ✉☎

Vibrant Redheaded Adventuress—32. Sexy marketing exec with "Colgate" smile, intrigued by spontaneity and lighthearted fun, seeks gentleman, 32-45, to take home for Rosh Hashanah, and maybe more... Letter and photo please. 8073 ✉☎

European Female, 48—Seeking white professional male, 46-56. I am 5'8" tall, slim and fit. For the last twenty years I have lived in the USA, but I am new in NYC area (job transfer). 8145 ✉

Handsome, Trim Exec—Secure, warm, kind, with style - seeks educated, slender, classy lady in 50s. Note/photo. 8035 ✉

Clooney's Twin—Boyish 33, 5'11", 170, *dark hair/light eyes, funny, handsome.* Seeks girl next-door - pretty, athletic, sexy and witty, 24-35, best friend - for great times, many laughs. Photo/note. 7973 ✉

Sexy, Classy—Single Jewish female, 36, very pretty, fit, vivacious sweetheart, seeks handsome, successful man, 30-46. 8170 ✉

Beautiful Black Executive—30, tall, slender, elegant - seeking fit, successful man, 30s, over 6', to share laughter, music, travel, romantic dinners. Possible marriage, kids. Photo please. 8076 ✉

You Are A Female—*Between 30 and* 45ish. No kids - now or later. Into *skiing, drives in the country, sunsets* and drinking fine wines and beer. Religion *open...and, incidentally,* I'm a white male Jewish professional, 38 years old. Agreed. Let's talk! Or e-mail: SkiRomance@aol.com 7999 ✉ ☎

Sweet, Slender, Shapely, Smart—Independent blond beauty seeks romance with handsome, fit, young 50s gentleman, for NYC adventure/world travel. 8177 ✉☎

Whimsical White Female—With Midwest roots, inquiring mind and a romantic heart, looking for 50-plus, financially secure man to match passion, sense of adventure and love for learning. 8131 ✉ ☎

Very Attractive Soviet Lady—(Republic *of Georgia), speaks English, French...* sweet, sensitive, refined. Seeks companionship of Jewish man, 55 plus, nonsmoker, to enjoy theater, travel and cultural adventures. 8169 ✉

Stop! Search No More!—Successful real estate entrepreneur, 40, 6', 180 lbs, dark hair and eyes, truly handsome, athletic, playful, intelligent, passionate, warm, witty, funny and affectionate, with variety of interests, hobbies and toys - enjoys the finer things in life. Seeks significant other and forever best friend - beautiful, slim, sexy, fun, vivacious, sensuous, sane young lady of 20 to 30-something, with heart set towards the future. Ready to make the ultimate couple? Please send photo/note; will exchange. 8200 ✉

Very Beautiful Woman In Miami—*Looking for very generous, successful* man, willing to relocate. 8130 ✉ ☎

Tall, Handsome Physician—36, Jewish, slim, very athletic, kind, compassionate, sensitive, outgoing, romantic, spontaneous, with offbeat sense of humor. In search of intelligent female, 25-33. Please only reply if you also believe that similar types attract. 8127 ✉ ☎

Excellent Catch—Wall Street guy, 32. Assets: knows himself, excellent education, handsome, fit, diverse background and interests, mature and sincere. Liabilities: room for improvement in softer sides of life. Bottom line: looking for attractive, professional young female interested in classical music/fine arts/other right-brain stuff. Note/photo. 8091 ✉ ☎

Wall Street Success Has Got Me Down—Attractive Jewish woman, athletic, VP, 38, seeks good-looking, intelligent, athletic, accomplished gentleman, 33-45, for adventure, fun and love. Recent photo. 8190 ✉

Teacher—Jewish male, 6', 42. I am attractive, athletic, honest and gentle. Recently widowed with young kids. Seeking an attractive Jewish woman, 26-41. Note/photo please. 8070 ✉

Seeking Marriage-Minded Female—*Good-natured, handsome, hard-working,* honest and sincere, nonsmoking, single white gentleman, 36, who is successful, intelligent, kind, loyal, loving, fit, romantic, affectionate and trustworthy, with many interests, open-minded and described as a good catch... Send note/photo. 8185 ✉

Nice-Looking, Easygoing Male Editor—44, enjoys dining out, movies, trips (Upstate, NJ, CT, Boston), or just taking in Manhattan. Seeks pretty, 30-something woman - warm, likes to laugh. Worst scenario: we'll talk over coffee at a nice cafe and part as friends. Best scenario: our date will last forever. Photo optional. 8115 ✉ ☎

Pretty, Prep-Schooled Sweetie—Shapely, wholesome, divorced Jewish female, youthful 40s, petite, with Master's degree. Enjoys tennis, golf, cooking, cuddling and nurturing a relationship. Seeking Jewish male, established, easygoing, with a kind heart and ready for a loving, loyal life together. Note/phone please. 8117 ✉ ☎

Shall We Dance?—Elegant, upbeat lady seeks refined gentleman (white, 55 plus) for occasional social ballroom dancing. Don't have to be Arthur Murray. Put a little fun in your life! NY/CT. 8113 ✉

Gay White Woman—Professional, slim, 50s, interest in the arts - seeks a woman for a long and loving journey through life's transitions. 8074 ✉ ☎

Successful Professional—Handsome guy, 36, 6', 180, Catholic, seeks a woman of intelligence, beauty and fun, for friendship and more. Note/photo. 8125 ✉

Handsome, Successful, Jewish—6', trim, 55. Seeks bright, slim, sincere, sensuous woman, 42-49. Photo. 8118 ✉

Pretty Single Mom—I'm a 38-year-old, 5'5" physician seeking a single male (perhaps a dad). If you are an attractive, athletic white male, 38-50, financially secure, emotionally stable and curious enough to answer my ad...I promise to show you a little Eastern European hospitality. Photo/note please. 8090 ✉

Teacher With Class—Positive-thinking, slim, attractive woman seeks professional male, 49-65. We're kind, funny, warm, generous people seeking a friendship leading to a monogamous relationship. 8007 ✉

Petite, Successful Jewish Female—34, very attractive, fit, upbeat professional, looking for dynamic, fun, intelligent soul mate to share life, love family. Photo please. 8164 ✉

English Gentleman—46, tall, young-looking photojournalist, widowed (no children), who believes in traditional *values of honesty, trust, respect, sincerity* and monogamy. I enjoy participating in *various activities, especially tennis, skiing,* running, hiking, travel, stimulating con*versation and romantic candlelit dinners.* Seeking lady with similar traits, who is *slim, attractive, athletic, health-conscious,* Christian, practical, with loads of energy, and wants to share the new adventures of life! Note/photo please. 8097 ✉

Take A Chance—Truly genuine, petite, slender, pretty, smart, fun(ny), Jewish, young 35, seeks a smart, successful, slim, understanding, generous, low-key, upretentious man who desires a wife (family?). Note/photo, please. 8138 ✉

Directors:

Andrea McGinty

Debra DeJean

Pamela Mohr

Nancy Kirsch

Jacqueline Castellitto

Jennifer Guterman

The Best Way To Meet People Is Through Friends.

"Even busy professionals want to find romance but they don't have much time to look for it often. An upscale dating service now helps business people improve their personal lives." ***-CNN***

"There had to be a civilized and convenient way to meet potential partners. Wouldn't it be nice if there was a dating service that arranged pre-screened lunch dates for busy professionals? So, McGinty did. Her clients are highly educated: About 95% graduated from college, and 80% have post-graduate degrees." ***-FORBES Magazine***

Dating For Busy Professionals

New York 212.644.0022
New Jersey 201.461.2399
Long Island 516.931.9339

IT'S *just* LUNCH!® inc.
life, love & dessert.

Lovers/Best Friends—My friends say I'm a woman of extreme delight, personifying generosity, humor, intelligence, unparalleled caring and warmth. Pretty, 5'5", young-looking 53, lighthearted. You, my darling, are a mensch, adventurous, successful, happy, fun and ready for the thrills that come from sharing and caring with the girl of your dreams. Note/photo, please. 8174 ✉ ☎

Romantic Blond—Sexy, looks, brains, heart. *Desires gentleman,* 37-49. 8181 ✉

Looking For Dirty Old Man—Charming European business lady, tired of overrated *ads, wants to find middle-aged (you define* lifeline) Manhattan man who enjoys life, *people, food, wines, nature, traveling, hav*ing fun and being with me. Send photo so I can see if you are ugly enough (smile). P.S. Clean up for our meeting. 8112 ✉

Attractive Manhattanite—Semi-retired professional. I'm a warm and wise "people person" and a new grandmother. I enjoy good conversation, music, the arts and hearty laughter. I wish to meet a young-at-heart 60ish man - a sensitive mensch, as a walking companion (to start with) and much more if we are both lucky. 8081 ✉

Sparkling, Svelte Stunner—Leggy with long blond hair. An actress who reacts, broadcast interviewer who listens, teacher who learns - seeks professional, compassionate man, 45-59, with joie de vivre and a desire to relate. 8134 ✉ ☎

Attorney, 39, Jewish—Still looking for his angel - but even if your halo is lost, he'd love a note/photo. 7986 ✉ ☎

Elegant, Educated And Eclectic—Tall, romantic (some say handsome), fun-loving, Renaissance black male, seeking *55-plus, bright, attractive, slender,* financially secure partner who is retired, *semi-retired or soon will be, to join me in* a life of adventure, enjoyment of the arts, *world travel and, above all, caring, sharing* and love. Race not important. Recent photo/bio is. 8179 ✉

Pretty Woman—Lively, kind teacher seeks man, 60 plus, for the long run. 8109 ✉

Fly Me To The Moon—Very pretty, athletic, professional Jewish woman, 5'10", 31, wants to play among the stars with a tall, professional, handsome man who will hold my hand and fill my heart with joy forever. Note/photo. 8158 ✉

Taste is a matter of Choice *Quality is a matter of fact*

GRACE'S MARKETPLACE NYC

A GREAT NEW PLACE TO MEET!

GRACE'S TRATTORIA

"A Taste from Puglia"

201 E. 71st St. Corner 3rd Ave.
212.452.2323

Espresso Bar: 7am-12pm
Lunch: 12pm-3pm
Brunch: 11am-3pm Say & Sun
Dinner Sun.-Thurs: 5pm-10pm & Fri & Sat: 5pm-11pm

Executive Chef: Franklin Becker ***Sous Chef: Joe Marchesotta***

Strictly Personals

DATE SOMEONE WHO KNOWS THAT CARPE DIEM IS NOT THE FISH OF THE DAY. What do you think?

GRADUATES & FACULTY OF THE IVIES, SEVEN SISTERS, MIT, STANFORD, UNIVERSITY OF CHICAGO, UC BERKELEY, NORTHWESTERN, DUKE, JOHNS HOPKINS AND ACCREDITED MEDICAL SCHOOLS.

MEET ALUMNI AND ACADEMICS

MORE THAN 2,500 MEMBERS

THE RIGHT STUFF

An Introduction Network

800-988-5288

rightstuffdating.com

Sophisticated, Stunning, Sensual—Chinese, 40s, 5'6". Enjoys romance, books, plays, movies, dining out. Seeks handsome, single, compassionate male, 45-55, for serious committed relationship. Note and photo please. 8116 ✉

Strikingly Beautiful Asian—Tall, slim, sophisticated, classy businesswoman, single, mid 30s, gorgeous model, seeks tall, handsome, ultra-successful, humorous man with warmth, late 30s-40s, who loves exotic beauty - for lasting relationship. 7995 ✉

Home Is Where The Heart Is—With a warm, slim, younger-looking 55-year-old man, 5'9", who likes country walks, drives, lakes and city culture, and seeks a compatible female sweetheart. 8150 ✉

Loves To Travel—Enjoys the arts, NYC, fine dining. Charming, attractive Jewish widow, 5'2", slim, home on eastern LI. Seeks charming, sensitive, well-groomed Jewish man, 62-72, with sense of humor, to share interests, etc... Nonsmoker. Phone/photo/note. 8085 ✉

I'm Easy—To love. Very pretty, vibrant, fit and curvy, 33 (look 28), Jewish (you needn't be), with quick wit and a generous heart - has everything to offer to the man who'll do the same. Be 30-40, intelligent, good-looking, outgoing, stable, with humor, strong hands and a soft heart. Note/photo. 8079 ✉

Think Big!—Pretty blond NYC designer, 30s, 5'8", seeks witty, adventurous, professional white male who prefers adoring a big, beautiful woman. 8045 ✉

Svelte, Funny Classical Musician—40, romantic, loves animals, NPR and the outdoors. Seeks intelligent man who knows his way around Fairway - for lasting relationship. 8148 ✉

Attractive, Gay—Professional woman seeks sane lover with an interesting mind and a passionate soul. Note/photo/sense of humor welcomed. 8095 ✉

Handsome, Gay, Successful—White male, 35 years old, 5'11", 185 lbs, blond hair, blue eyes, former Wall Street professional. I enjoy working out, the beach, traveling, rock music, museums and the arts. I'm looking for a handsome, well-built professional man, 28-40, for possible long-term relationship. You should be straight-acting and appearing, and masculine. Please send note/photo/phone. 8058 ✉

Beautiful, English Romantic Aristocrat—37, seeks tall, cultivated European man, 40-50. Photo. 8173 ✉

Missing You—Attractive, successful lady (39), seeking a fit, successful, attractive gentleman, 38-48. Photo. 8162 ✉

Is Your Idea Of Happiness—A big house in Scarsdale and spoiling your kids? Then skip my ad! Down-to-earth, Jewish professional male, 33, Ivy grad, seeks a woman who already knows that material possessions are the least important form of wealth. You are Jewish, well-educated, attractive, athletic, super-friendly, intellectually curious, age 25-32, nonsmoker, and not preoccupied with other people's lives. "Yes" to art museums, Jackson Browne, tennis. "No" to the Hamptons, Gucci and negative attitudes. Note and photo a must! 8080 ✉

Handsome, Fit Renaissance Man—Dynamic Jewish professor, 5'11", 53 - enjoys nature, sports (former ski instructor), intellectual/cultural stimulation, dancing (former ballroom dance instructor), exotic travel/adventure (lived with primitive tribes) including the exploration of our own human potential. This sophisticated, playful pal and lover seeks his attractive, intelligent, athletic, wholesome (nonsmoking) female counterpart who is uninhibited in her ability to be intimate and savor life. 8053 ✉ ☎

Award-Winning Cuddler—(State championships - 1st place!), handsome, 6', athletic, financially secure, soft-spoken, young 48 - seeks good-looking sweetheart, 32-42, to share skiing, biking, movies, sushi, conversation and each other. Friendship, love, marriage important. Note and photo please. 8088 ✉

Very Pretty, Very Slim—Blond, hazel eyes, 5'6 1/2", 126, great legs, 48 (Christian background), well-schooled professional, fit, non-aggressive, nonsmoker, no dependents, stable and sane, no heavy baggage, financially secure, mid Manhattan. Likes theater, working out, London, widowers, Russian language. Seeks unattached man of character (absolutely must be successful), 50-62. Note/pix. 8084 ✉

Warm, Intelligent, Attractive—Professional, marriage-minded white male, 29, seeks warm, attractive, intelligent female, 29. Note. Photo optional. 8075 ✉

Attractive—Bright, classy, vibrant, warm, accomplished, multilingual lady seeks affectionate, caring, educated, successful, generous man, 55 plus, to enjoy life, possible marriage. 8184 ✉

Not A Knight But Could Be Mr. Right—Warm, sensitive, creative white male, 32, seeks single white female, 24-34, good-natured - friends first... 8067 ✉

One Good Man—DC/NYC, in search of several good women (just kidding!). Earthy, attractive Jewish male, late 40s, good-hearted, well-educated, with diverse interests, seeks contact and connection with upbeat, spontaneous, tall woman with engaging smile, sexy demeanor, independent yet intimate. If you catalyze the best in others, value friends and family, and have a good moral compass, please respond with a nongeneric note/recent photo/phone. 8101 ✉

Upscale Blond—43, attractive, seeks financially secure gentleman for committed relationship. 8151 ✉

The only line you'll ever need.

PROVIDENCE Matchmaking 212-605-0282

http://www.hia.com/providencematchmaking

Thoughtful With A Kind Heart—Found inside an attentive physician, Catholic, 36, with boyish looks. Loves tennis, travel, good hearty laughter, Italian operas and dancing to Cole Porter. I hope to be blessed with a lifelong best friend, 25-35, with elegance and grace, who would love to be treated like a princess and looks forward to life with the same optimism. Note/photo, please. 8201 ✉

Exceptional—Single Jewish male physician, 33, artistic, fit, very handsome, seeks younger Jewish female counterpart. Note/photo a must. 8196 ✉

What A Catch—Refined, attractive, successful, athletic, trim (never boring!) Jewish female Manhattanite in her early 40s, seeks a romantic, generous, athletic, financially secure professional (doctor, lawyer, CPA) or self-made entrepreneur who believes in Jewish family life and values, and is emotionally committed to a relationship that can lead to love and marriage. No smokers please. 8111 ✉ ☎

Ready For Marriage—Good-natured, fun, loving, professional Jewish male seeks gentle, kind female, 35-42. Photo. 8165 ✉

Handsome, Sensitive 50s Attorney—Caring, honest, positive, energetic, athletic - enjoys the arts, spiritual growth, intimacy and nature. Seeks a bright, slim, successful, huggable good friend filled with love, for committed, joyous romance. Photo. NY/NJ. 8144 ✉

Tall, English, Attractive Widow—Slim, Jewish, early 60s, financially secure Mahattanite with diverse cultural interests, seeks a healthy and humorous, divorced or widowed lawyer or doctor, 55-70, for a fun-filled fall and possible romance. NY/Westchester/CT. Letter/photo. 8141 ✉

Petite, Shy Marathon Runner—50-something, enjoys swing and ballroom dancing, hiking, travel, ballet, movies and dining out. Seeks male, 50-62, with a great sense of humor. Animal lover a plus. Note/photo/phone, please. 8143 ✉

Blue-Collar Man—Trapped in a white-collar job. 48-year-old, tall, fit Christian professional with unpretentious life style, traditional values and dreams. Despite superficial success, still seeking low-maintenance relationship with tall, fit, Christian music lover. Note with photo; will reciprocate. 8167 ✉

Ruggedly Handsome—Actor/playwright/director, 45, extremely fit, vigorous, erudite, humorous, seeks very attractive, bright, vivacious woman under 40, for serious relationship. 8187 ✉ ☎

Incredibly Gifted - Great Guy—Youthful 57, fit, healthy, open, easy to be with - articulate, keen-minded, sophisticated aesthetic eye, with successful creative business that gets frequent press recognition - seeking intuitive, very bright, in-shape 40s-50s female to share the journey (nonsmoker). 8139 ✉

Investor/Retired Attorney—Late 60s (looks 10 years younger), handsome, slim, fit, 5'9", diverse interests, affluent, verbal, droll sense of humor. Seeks female: pretty, slim (a priority), well-educated, comfortable financially, mid-late 50s, emotionally open, with reasonable free time and flexibility to share a good life. Recent clear photo a priority with note/phone. 8098 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Where Are The Nice Guys These Days?—Our pretty, 33-year-old, single white female friend never dreamed of placing a personal ad. She is a funny, slender, athletic, extremely successful lady in the entertainment industry, who seems to mostly date jerks. If you are a successful, nice man, 30 plus, who is not afraid of marriage and family (or a discerning but great group of friends), please write. Photo. 8123 ✉

Charming And Handsome—Fit Christian man, early 40s, seeks a kind, sensitive, fun-loving woman in her late 20s-30s, who has a passion for living, to enjoy all that life has to offer...whether it be in New York, San Francisco or Paris. I am a successful entrepreneur who is equally comfortable at Lincoln Center, Soho, The Garden or on the links at Pebble Beach. If you have similar interests and would like to meet, drop me a note/photo. 8176 ✉

European Seeking European—Worldly businessman with artistic and spiritual interests, good taste and sense of humor, sporty and very fit, late 40s, 6', nonsmoker but wine and food lover, looking for female companion. Note/photo, please. 8178 ✉

She's The One—5'4", 115 lbs, sexy, smart, fit female seeks athletic, fun, handsome, caring, 34-44 male, 5'9" plus, for love and laughter. Photo. 8157 ✉

Gay, Warm Jock—38, 5'10", blue eyed, quite handsome, muscular, Ivy MBA, likes outdoors, sports, travel - seeks similar, passionate, emotionally available man, 30-45. Note/phone/photo a must. 8129 ✉

Physician/Musician—34-year-old classical pianist/internist, 100-percent mensch, seeks a fit, sophisticated Jewish lady with whom to share banter, Beethoven and bliss. Note/photo. 8149✉

Manhattan Male—44, very young appearance, quite successful, fit and presentable, seeks intelligent, attractive 30s female to share autumn days. Photo, please. 8180 ✉

Courtney Cox Twin—Very pretty, Jewish, 34-year-old, successful, cultured NYC exec seeks Jewish soul mate, 32-45, who enjoys the beach, dining out, skiing, NYC/country weekends. 8155 ✉ ☎

Cheryl Tiegs Looks—35, 5'7", slim, successful, sophisticated and kindhearted - enjoys biking, skiing and golfing. Seeks tall, handsome, fit, accomplished man, 35-45, for serious relationship. Catholic preferred. Note/photo; will exchange. 8146 ✉

Emotionally And Financially Secure—Gentleman, late 40s, seeks very pretty, classy, slender and intelligent, younger (32-42) Asian lady. I am good-looking, smart, fit and a very romantic man who is looking to share my life with the right woman. Photo and note, please. 8183 ✉ ☎

Serious Yet Witty—Jewish professional, 6', fit, 55, with a great sense of humor, enjoys life - from exercising to dining. Seeks a woman (40s) who is warm, attractive, intelligent and upbeat about life, to become best friend, lover, spouse. Note/photo appreciated. 8069 ✉

Jewish Gem!—32, 5'5", pretty, dark hair/eyes, sweet, smart, spirited, charming, trim and athletic. Seeking a nonsmoking, genuine Jewish guy - for life's greatest adventures with someone who will fill his heart with love, laughter, adorable babies and a lifetime of passion! 8140 ✉ ☎

Good Guy—Retired professional, 62, divorced Westchester snowbird - seeks that special, 55-62-year-young, local Jewish lady for friendship, fun, travel, hugs, cultural activities and joys of life. Photo and note, please. 8054 ✉

Lady Mercedes Seeks Male Mercedes—Pretty, intelligent professional, 38, seeks NJ MD, DMD, DVM, with clean-cut looks and boyish charm, for monogamy. Photo. 8099 ✉

Blond/Blue—Brainy too (JD/MS)! Well-bred, slim, pretty, gregarious, happy, Jewish, 36, Westchester horse country. Seeks financially secure, (com)passionate, generous man willing to pamper, laugh, have kids and be loved. 8175 ✉

Contemporary Asian Female—With traditional values - seeks male who is sincere-hearted, intelligent (MD or equivalent), caring, spontaneous, fit, fun, 35-43. Letter and photo, please. 8188 ✉

Listen Up Mr. Wonderful—Vivacious, voluptuous vixen, mid 30s, seeks gracious gentleman for life's Grand Plan. Interests: music (classical and jazz), friendships, mornings, sea and sky. Qualities I admire: curiosity, humor, humility, honesty, self-knowledge, perspective, creativity, joy, compassion and ambition. Personal style: gentle, purposeful, fit, wry, 5'2" with hazel eyes. Let's meet over coffee if the chemistry works. 8199 ✉ ☎

Handsome, Articulate Physician—44, athletic, masculine, interested in Judaism, financially independent, would like to meet a lovely woman, 28-36. 8195 ✉ ☎

Fire And Ice, Sugar And Spice—Attractive, intelligent, sensual, caring, divorced Jewish female, 40s, for keeps seeks her man with TLC (tenderness, loyalty, compassion)...for all reasons, all seasons and all occasions. Photo/note please. 8034 ✉

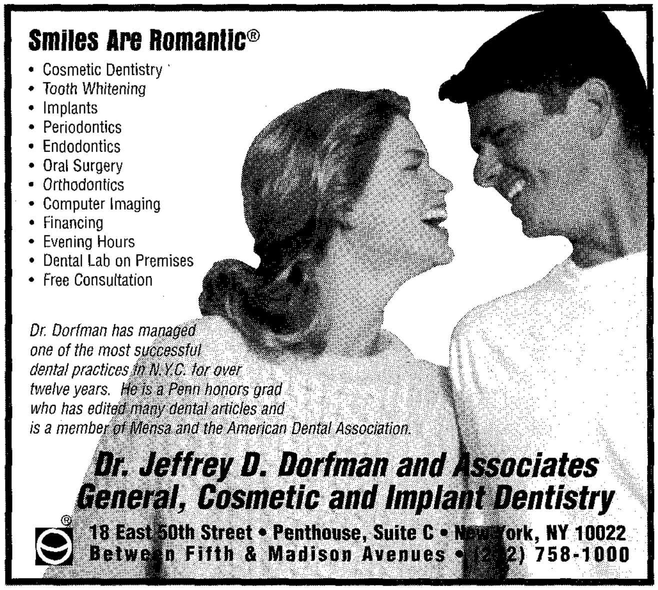
Successful, Divorced White Male—46, 6'1", 188, good-looking, Irish/Italian. Into working out, computers, golf, stocks. Seeks soul mate. Note/photo. 8093 ✉

Midtown Man—Canadian, 6', slim, 34, fond of travel, seeks attractive, intelligent woman, 26-44. Photo please. 8152 ✉

Classic Blond—Jewish, 47, 5'4", 135 lbs, educated (programmer but not a geek), seeks an accomplished male for a serious relationship. Kids welcome. 8161 ✉ ☎

Frankly Fabulous Female—54, youthful, petite redhead with brains, looks, class, seeks happy man - integrity a must, LI a plus. Nonsmoking. Note/photo. 8132✉

Timing Is Everything!—Successful, compassionate, communicative man, 41, athletic, 5'10", ready for marriage/family, seeks fit Jewish woman, 30-37, smart, sensitive, affectionate, for a loving future together. Photo helpful. 8142 ✉


Smiles Are Romantic®
- Cosmetic Dentistry
- Tooth Whitening
- Implants
- Periodontics
- Endodontics
- Oral Surgery
- Orthodontics
- Computer Imaging
- Financing
- Evening Hours
- Dental Lab on Premises
- Free Consultation

Dr. Dorfman has managed one of the most successful dental practices in N.Y.C. for over twelve years. He is a Penn honors grad who has edited many dental articles and is a member of Mensa and the American Dental Association.

Dr. Jeffrey D. Dorfman and Associates
General, Cosmetic and Implant Dentistry
18 East 50th Street • Penthouse, Suite C • New York, NY 10022
Between Fifth & Madison Avenues • (212) 758-1000

Where Are You?—This nonsmoking, 74-year-young, Jewish widower is looking for a sensuous widow, 60ish, who also had a loving, caring marriage. Am in excellent health, an athletic, 5'10 1/2", 175-lb gentleman, comfortable in jeans or black tie. Home on LI and condo in Boca Raton - am financially and emotionally secure. Seeking a slender, classy, caring lady with integrity to be my counterpart, to hold hands and hopefully have a relationship. Note/current photo/phone please. 8126 ✉ ☎

Chemistry—Difficult to find as it is to define. A beautiful woman would like to meet a male, 52-58, who, like me, is trim, professional, caring, spontaneous, with wit and charm. Note/phone/photo. 8107 ✉

Attractive, Energetic, Bright Woman—53, would like to meet a man, 50-60, who is bright, self-confident and has a sense of humor. 8122 ✉

NYC Gentleman—35, green eyes, light brown hair, athletic, kind, sensitive, would like to meet a single white female, 27-37, for a sincere relationship. Note/photo. 8168 ✉

Buxom—Sexy, 32, petite Jewish brunette, chubby but on my way to size 6, seeks drug-free man, 32-55, who likes big dogs, laughter, travel, movies, intimacy and to pamper and be pampered. 8103 ✉

Formerly Gorgeous Chick—Now lovely literary hen - looking for an Ivy-ish, 60ish professional man with wheels and a passport, who is nonsmoking, nonreligious, and who will not bite my ear off. Photo, please. 7979 ✉

Normal And Stable Guy—36, trim and fit Jewish professional, nonsmoker, honest and articulate, seeks well-adjusted, active and smart Jewish female under 33, for urban and outdoor adventures and marriage. Note and photo. 8153 ✉

All I'm Missing—Is a picture of you on my desk. I'm 33, 5'3", pretty, sweet, thin and fit, with a great sense of humor. This single Jewish professional female from NJ is looking to meet a handsome, intelligent, sincere, single Jewish professional male for a lifetime of love and devotion. Photo please. 8049 ✉

Radiant Writer—Slim, savvy, attractive woman of substance - loves Bach, Broadway and far-flung places. Seeks smart, spirited, adorable man, 47-60. 8043 ✉

Serious Intent—LI doctor, fairly good-looking, muscular, romantic, outdoorish, with a lot to offer, seeks intelligent, nonsmoking, pretty lady, 34-42, for serious relationship. Photo/note/phone. 7982 ✉

Gay White Female Seeks Diana Ross—Or Whitney Houston (but you don't have to sing!)... Independent woman with successful company has adventured around the world - wants to go the second time with you. Be 30-40, loving and open. Photo, please. 8055 ✉

Shapely, Attractive Manhattanite—40s, brunette, 5'5", refined and well-educated, nonsmoker, in health-care field, seeks principled, well-educated professional male with ability to commit. 7665 ✉

Soft-Spoken, Attractive Italian Male—40s, 5'10", slim and in-shape. Passionate about skiing and golf. Love jazz, classical music and ballet. I enjoy quiet dinners in warm, out-of-the-way places. Looking for slender, pretty woman with similar interests, to share happy, loving relationship. Note/photo/phone, please. 8030 ✉

Very Handsome, Fit, Funny—Financially secure, too-nice Jewish guy, young 39, seeks beautiful, warm, smart woman, 28-36, for our last, best relationship. Phone/photo/note. 8121 ✉

Sweet, Sexy Asian Beauty—Ex-model, refined yet unpretentious, fit, early 30s, seeks balanced, tall, handsome, successful Christian man, 34-43, with solid values, for fun, laughter, romance, marriage. No smokers/drugs. Note/photo. 8066 ✉

Beautiful, Sophisticated Chinese Lady—Outgoing, funny, Ivy-educated, financially secure, 40, 5'8", divorced with one child (12). Loves movies, theater, fine foods, and dancing; lives and breathes tennis. If you are a tall, strong, successful, intelligent, honest and kind Caucasian man, mid 40s, with a great sense of humor, and think that we may be right for each other, then do send me a letter and a recent photo. 8020 ✉

Thoughtful, Very Pretty—JD, 30, 5'8", 125, Scandinavian background, seeks kind, charming, fit male, JD or MD (33-43). Note/photo, please. 8031 ✉

Any Smart, Slender, Artistic Women—Out there? Tall, athletic MD, 41, must be looking in all the wrong places. Mug shot please. 8077 ✉

FUN
FABULOUS
FUNKY

NEW YORK MAGAZINE® & GRAMERCY PICTURES

Invite **150 GREAT Men** and **150 FABULOUS Women**
between the ages of **21-35** to party with us on

SEPTEMBER 30TH

6-9 PM at: Flowers
21 W. 17th St.

$15 GETS YOU AN EXCEPTIONAL BUFFET SPREAD,
A DRINK ON US AND A FREE MOVIE PASS (ADMITS 2) TO:

the Matchmaker

STARRING: JANEANE GAROFALO

RESERVE YOUR TICKET NOW, BECAUSE **THE 150 COUNTDOWN STARTS TODAY**! TICKETS WILL BE MAILED TO YOU AND YOUR NAME WILL BE AT THE DOOR. SEND **$15** TO: NEW YORK MAGAZINE PARTY • 2 PARK AVE., 11TH FL.• NEW YORK, NY 10016

QUESTIONS? CALL: 212-545-3668

MARY ANN MADDEN #890

NEW YORK MAGAZINE COMPETITION

A. This is my new hearing aid, it's just first-rate.

B. No kidding—what kind is it?

A. Twenty after four.

Above, a three-sentence conversation. Competitors are invited to create one original sample of same.

Results of Competition 887, in which you were asked for the disheveled version of a familiar name.

Report: Hither and yon, now and again, once more these delicious classics: Ernes the Ming way. Grouch Omar X. John N.Y.C. Arson. M.I.A. Farrow. Howards' Tern. Rabbi T. Angstrom. Al Anal, D.A. Ma Ewe St. Christians Later. Arm and Ass Ante. Roo Near Ledge. Walt W. Hitman. O.T. Hello. Vin Centprice. M. Arlene Diet Rich. Don Aldo Connor. R.I.P. Torn. Eli, a.k.a. Zan. M. Ed, USA. Newer, but profuse: two former actors turned politician, Algo Re, Bo B. Dole. Fr. Andre Scher, nasal cleric. And endless juggling of whoo pig oldberg. Poor soul. Welcome back from vacation if that indeed is where you were. Love your hat.

First Prizes of two-year subscriptions to *New York* to:

A. LANDERS HOWITZ—syndicated legal advice columnist.
Susan Harriman, San Francisco, Calif.

CAR MENSAN DIEGO—who's the smartest auto mechanic in Southern California?
Jack Westmoreland, Sterling, Va.

JAN "EAU" STEN—inventor of the water pistol.
Oscar Tucker, Wilkinsburg, Pa.

Runner-up prizes of one-year subscriptions to *New York* to:

MURIELS PARK—cigar store valet and author, *The Prime of Miss Jean Stogie.*
Elisa Falciglia, Reston, Va.

CZGUEST—Polish national tourist agency.
Jim Czajka, N.Y.C.

MARIED RESSLER—semiliterate hero of the Greco-Roman Nuptial Olympics.
John Faxon, San Antonio, Tex.
sp. ment.: A. Komishane, Elizabeth, N.J.

And Honorable Mention to:

WINS TONG ROOM—Chinese restaurant, famed for its Gump-pao chicken.
Joel Sitrin, Alexandria, Va.

S. HEIL ARYAN—star of Leni Riefenstahl films.
Ben Gottlieb, McLean, Va.

RENA TATE BALDI—singer and Ionescu muse.
Karl Levett, N.Y.C.

PLACID DODO MINGO—former lead singer for the now-extinct Byrds.
Fredrica Widell, Oceanside, N.Y.

PAULA ZINGER—first stand-up comic on the LPGA tour.
Louise Jackson, Somerset, Mass.

AUNT (I.E., MAME)—Patrick Dennis's one living relative.
James Brook, N.Y.C.

MEN AND E.R.—top drama on Greek TV.
Valerie May, Washington, D.C.

ART: HUR AS HE—recently discovered painting of charioteer in long pants.
Skip Hinnant, N.Y.C.

A.N. "DREAM" PERE—Parisian father of the year.
Inger Pettygrove, Charlottesville, Va.

EDSUL L.I. VAN—unpopular Hamptons Jitney.
John Blumenthal, Rye, N.Y.
similarly: Lee Bridge Cognetta, Staten Island

FR. ANZKA (FKA)—mob priest, now in witness protection.
David Rosen, New Haven, Conn.

YO! RICK!—Ozzie and Harriet's amiable third son: "I knew him, Horatio Nelson."
Alexa Geller, West Hartford, Conn.

BO BHO, P.E.—Cambodian clown turned professional engineer.
Leonard Greenberg, Sterling, Va.

KAH "LI'L G.I." BRAN—Lebanese cereal with a toy soldier in every box.
Karen Bracey, Burke, Va.

GLORI ASWAN SON—grande dam of the silent screen.
Bill Harriman, Niantic, Conn.

BRUCE SPRINGS, TEEN—*Jeopardy!* finalist.
James Wintraub, N.Y.C.

HENRY FUSE, L.I.—Hamptons painter and electrician.
Lucy Oblonsky, Middle Island, N.Y.

ALF, REDLORD TENNY SON—alien, communist, pretender to Keds fortune.
Jane Abrams, Kew Gardens, N.Y.

HOWAR DROLL, I.N.S.—amusing customs official.
Abigail Dobbs, Florence, Ala.

ELI ASH OWE—bill collector for the Yale crematorium.
Wendy Gottlieb, New Haven, Conn.

MUSTA FAKE MAL—Turkish general, statesman, and hypochondriac.
Paula Doherty, Tiverton, R.I.

DR. ACU, L.A.—Hollywood specialist in shiatsu.
Chris Doyle, Burke, Va.

LORD MOUNTBAT (TEN)—youthful taxidermist in the Upper House.
Linda Giordano, Florence, Ala.

D.B.S. WEENEY—woke up the day of his college graduation to find himself transformed into a frankfurter.
John McCloud, San Francisco, Calif.

M. "RED"—France's leading Communist.
Running Bear Conti, Summit, N.J.

HON. ORB-LACK MAN—blind justice.
Jonathan E. Silbert, Guilford, Conn.

LIZ AMIN . . . NELLI—actress in *South Pacific;* former Ugandan First Lady.
Stan Freeman, Studio City, Calif.

P. ATTILA BELLE—Assertive pageant queen.
Sarah Gay, Durham, N.C.

PIER ROT—Parisian wharf inspector and mime-en-Seine.
Natalie Wittenbrook, San Francisco, Calif.

MA RYBAKER (EDDY)—founder, First Christian Science Church of Transvestism.
David Lazar, Athens, Ohio

G.I. OTTO—Italian painter, inventor of action figure.
Alex Widell, N.Y.C.

LEO NAMES—list of celebrities with birthdays between July 23 and August 22.
Richard Fried, Brooklyn

JO "DIE!" FOSTER—star of *Contract.*
William A. Hinkley, Washington, D.C.

GEORGES EGAL—actor, civil-rights activist, and star of *Look Who's Talking French.*
Elizabeth Madison, Seattle, Wash.

CLAU DEMONET—Impressionist painter and author, *Show Me the Canvas.*
Monica Smith, Denver, Col.

FREDA STAIRE—star of *Dancing Lady.*
Brian Connors, Tuscaloosa, Ala.

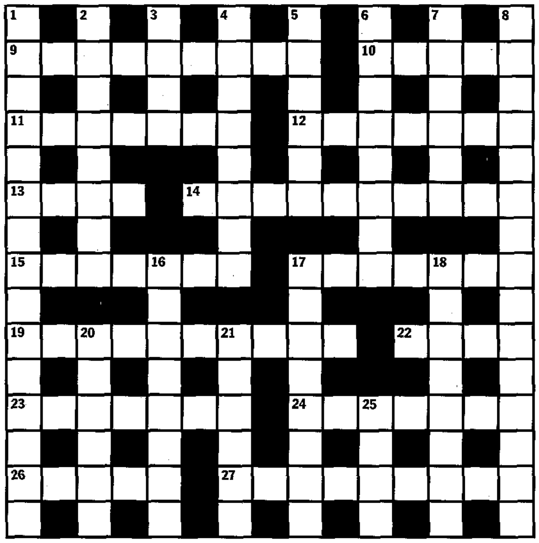
RICHARD RASKIND RE (NÉE RICHARDS)—former tennis star, now married to himself; no, wait, I mean herself; no, I mean . . .
Don Farrar, Euless, Tex.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 890, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by September 12. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the October 6 issue.

The 'Guardian' Crossword

ACROSS

9 Oprah's revelation to dialectician rendered brother speechless. (5,4)
10 Savimbi's lot's in—run it again. (5)
11 Arrive without dog to race? (7)
12 Sat after work on the other side. (7)
13 Love 3's returned. (4)
14 Bad lad interrupts the best bits subject to dipping. (10)
15 This membrane, being on the ball, disconcerts callers. (7)
17 Look after mother without talking. (4,3)
19 Nothing comes back. (3,7)
22 Mountain height and river in poem. (4)
23 Conniving associates of 14. (7)
24 Absurd person on part of course with part of primate. (7)
26 Streak marks time. (5)
27 6! Out of gaol without 13? (5-4)



DOWN

1 Snack with yellow port for smart lad in Rolls? (7,8)
2 Rub-a-dub, funny inside and out. (4,4)
3 Dominant and supertonic are painful. (4)
4 Prosper, having food and water supply. (8)
5 Nothing to vote for—degree at university. (6)
6 Catch unawares, sometimes repeated. (8)
7 Companion of Christopher is not in the best of taste. (6)
8 2,4,5,6,18,20 and 26, bitten and twice shy in poem. (5,10)
16 Grain measures or punt poles (associated with M. Spark's Ballad?). (8)
17 Sort heather from firewood. (8)
18 I left one sailor among my soldiers. (8)
20 Student attached to fellow at university. (6)
21 Conviction of danger? (6)
25 Uses money of foreign country. (4)

© 1997 The Guardian.

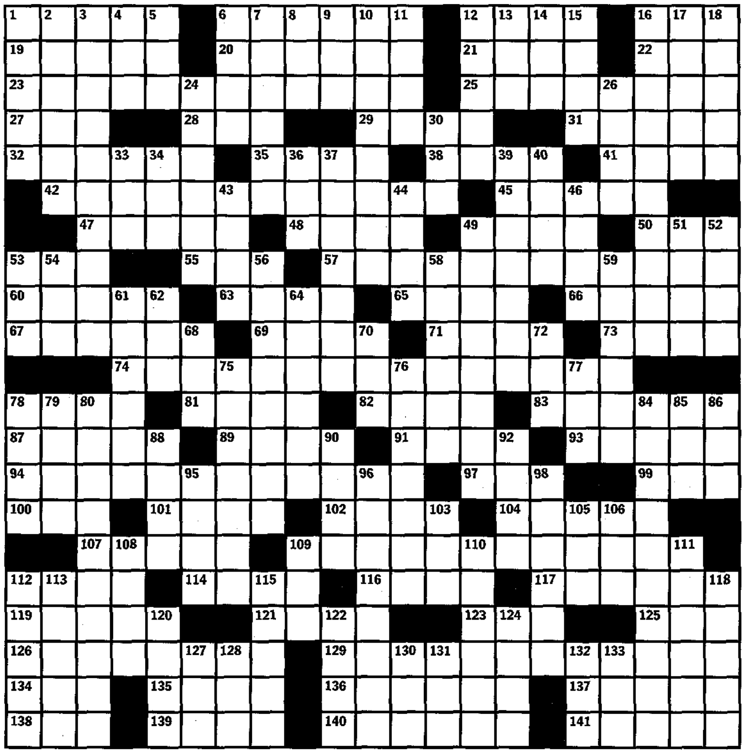
'Workplaces II': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

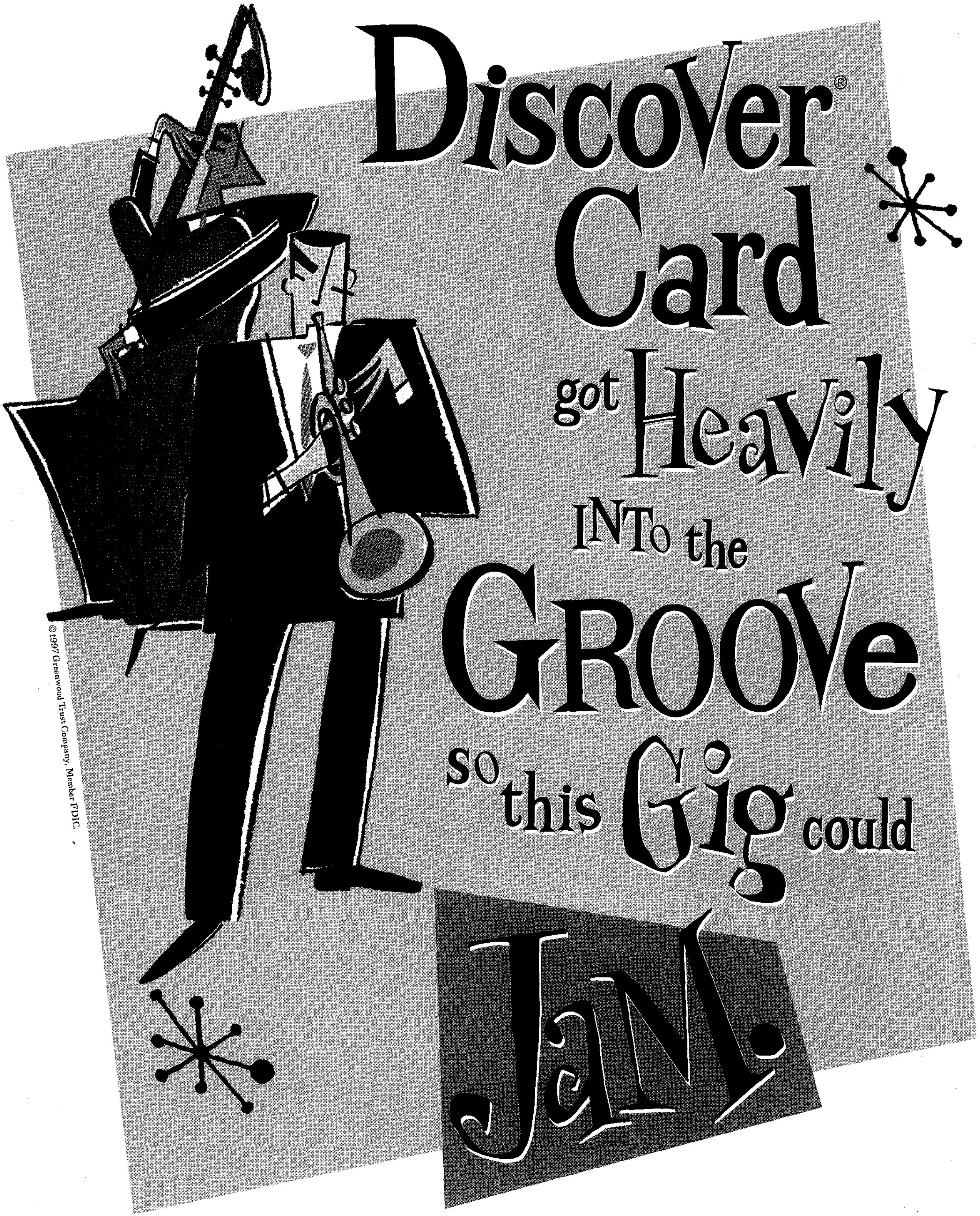
1 Grimm villains
6 Bear witness
12 Ocean motion
16 Short punch
19 "To Autumn" poet
20 Soup additive
21 Give the go-ahead
22 Hugh, Italian-style
23 He worked in a monastery
25 Mutinied
27 Smoker's evidence
28 "Old MacDonald" finale
29 Bigwigs
31 River under the Pont Neuf
32 Himalayan guide
35 Chimney channel
38 ——Cop (1987 film)
41 Cauldrons
42 He worked in a fish market
45 Nerve for vision
47 Windshield accessory
48 Reason for aspirin
49 Actor Joel Mc——
50 Prince of Broadway
53 Cider-song gal
55 Palindromic parent
57 He worked in a bookstore
60 Street-gangs' territories
63 Quick kiss
65 Way to Mandalay
66 Lochinvar's love
67 Pop star Neil
69 One of the Cobbs
71 "—— my word!"
73 Caesar's bad day
74 He worked in a gas station
78 "Star Wars" knights
81 New Zealand fruit
82 Patella's location
83 Dyed
87 Chasm
89 Bygone car
91 Hebrew letter
93 Wickerwork twig
94 He worked at a golf course
97 Six, in Siena
99 Paperboard thickness
100 Filial relative
101 Dissolute fellow
102 Stand-up satirist Sahl
104 Devoured greedily
107 Tony-winner Rivera
109 She worked in a garage
112 Out of town
114 Merrie —— England
116 Earth sci.
117 Looked at suggestively
119 Rips up
121 Indigo source
123 Boxing great
125 Lighthearted, as in Paree
126 Ferocious tiger, e.g.
129 She worked in an auto showroom
134 Conquistador's gold
135 Partner of toss
136 Laud
137 A-bomb physicist
138 Rembrandt van ——
139 Future chickens
140 Oozed
141 Mountaintop

DOWN

1 Gumbo pods
2 Teahouse hostess
3 She worked in a hospital
4 Haile Selassie's land: abbr.
5 Retirees' agcy.
6 "—— Love Her" (Beatles tune)
7 Refuel to capacity
8 Rocky hill
9 Name on an ice-cream carton
10 Neighbor of Croatia
11 Garr of "Mr. Mom"
12 Human trunk
13 Dwight, familiarly
14 Pat on
15 Bette Davis features, in a song
16 She worked in a nursery
17 Ten-percenter
18 Portends
24 Raised the forelegs
26 Strauss of jeans fame
30 Use a lever
33 Baseball stat.
34 Vim
36 Mouth piece
37 Not invited
39 Ennui
40 Volkswagen rival
43 Mouse's lookout
44 ——'acte (intermission)
46 VCR insertion
49 Head garlands
51 Pulitzer author James
52 Camera part
53 Neuter pronouns
54 Up for payment
56 Second smallest of fifty
58 Grand —— Dam
59 Extraterrestrials
61 Starve
62 Winter sports item
64 Cherry-red
68 Kind of battery: abbr.
70 Formerly Idlewild
72 Part of NIMBY
75 Of the tongue
76 Rookie physician
77 Carioca's city
78 Crying spells
79 Saragossa's river
80 She worked in a war plant
84 She worked in a slaughterhouse
85 Sushi choice
86 Sec, as wine
88 Delhi dress
90 Blood: prefix
92 Make a pile
95 Lorre role
96 Like coated bulbs
98 Slanting type
103 Pedro's uncle
105 "—— he drove out of sight . . ."
106 Maui instrument, for short
108 London park
109 He's a Hur
110 Pass, timewise
111 Fixes Venus de Milo?
112 Galahad's strong suit
113 Bushed
115 Mends holes
118 Sinatra's "I —— my way"
120 Feed to the full
122 Devilkins
124 Prevaricated
127 Harbor boat
128 Unit of work
130 Charlotte or Norma
131 Puppy's bark
132 Abbr. from Col. Sanders
133 In favor of, to a hillbilly



Solutions to last week's puzzles appear on page 184.



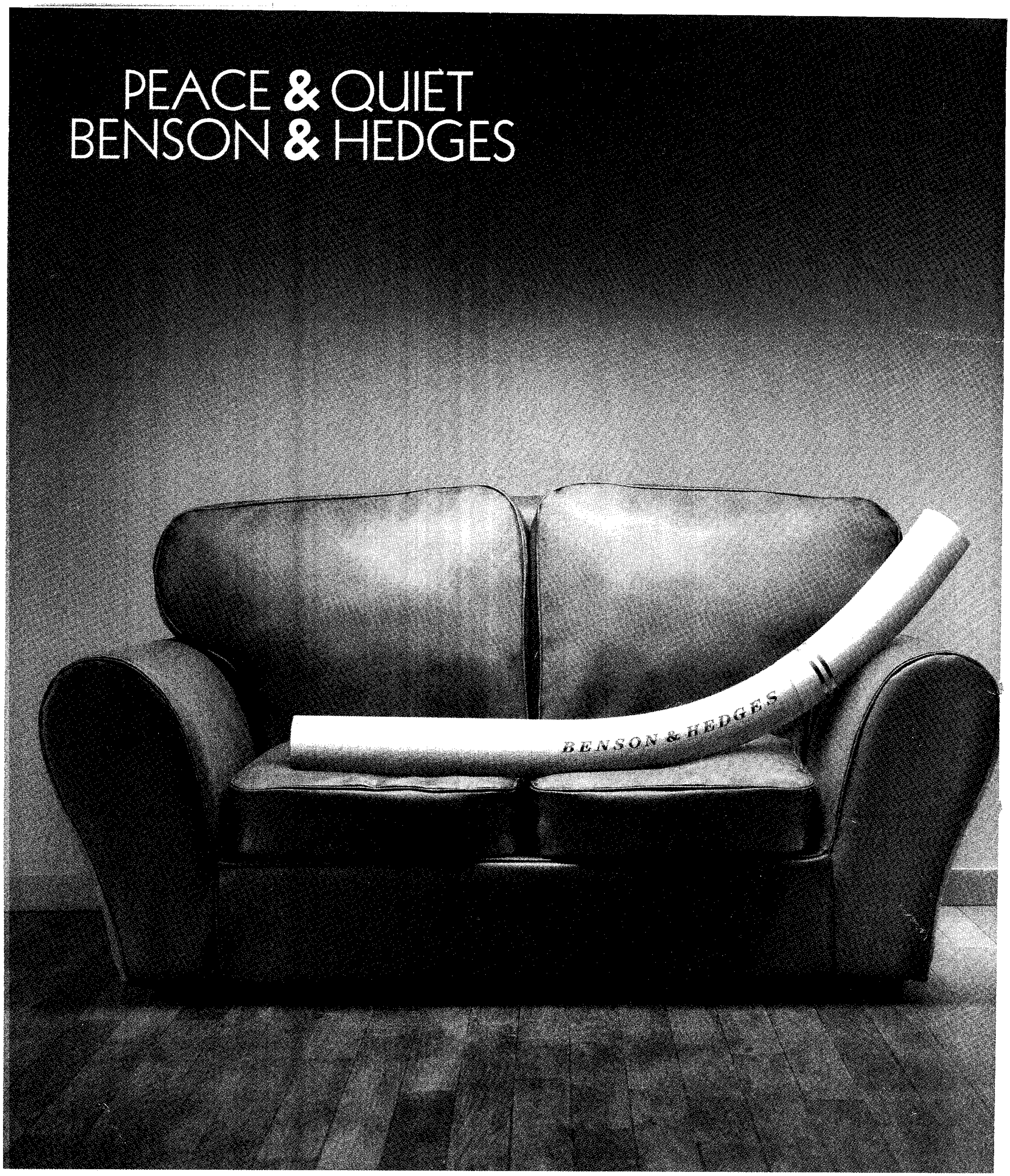
Discover® Card
got Heavily
INTo the
GROOVe
so this Gig could
JaM.

© 1997 Greenwood Trust Company, Member FDIC.

MUSIC DISCOVER STYLE™

(Translation: Discover Card is the proud sponsor of Jazz @ Lincoln Center.)

it pays to DISCOVER®



PEACE & QUIET
BENSON & HEDGES

15 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method. © Philip Morris Inc. 1997

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

A MOMENT OF PLEASURE
WITH THE 100MM CIGARETTE